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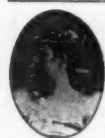
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CHICAGO OFFICE THE MUSICAL COURIER.  
224 Wabash Avenue, November 3, 1900.

**G**REATER activity is shown everywhere, so far as musical matters are concerned, and the situation is decidedly more hopeful than it was a couple of weeks ago. Not that there are any startling announcements of events to come, but the prevailing tone is cheerful and artists generally are more inclined to regard the present season with satisfaction.

The Amateur Club opened the season with one of the best concerts ever presented by the members of the organization. Some of these are of professional order, notably Miss Margaret Cameron, the pianist, and Miss Thacher, contralto. Both of these "amateurs" are artists. Miss Cameron belongs to the higher order of piano players and should be heard in public in recital work. She has played many times on the Amateur Club programs, and her performance has saved many an amateur concert from disaster. The members of the club should be generous enough to reciprocate and request Miss Cameron to give a recital under their auspices. It has been done for more pushing but less deserving artists than Margaret Cameron. Her contributions to the program included Prelude, by Rachmaninoff, and the Strauss-Tausig Valse. In both selections Miss Cameron showed exquisite technic, power and individuality, the latter a quality which does not pertain usually to our local players. Mrs. Thacher, handsomely and beautifully gowned, a picture to look at and charming to hear, never sang to such advantage. Her voice is superb and she has power and dramatic intensity. The assisting artist was Leon Marx, who is shortly to be heard as soloist with the Thomas Orchestra. Mrs. Lapham in her ensemble work and accompaniments was, as usual, the true artist. Under the presidency of Mrs. Francis King, the Amateur Club has evidently commenced a prosperous season, a season which will be more satisfactory if better recognition is afforded the home artist in the matter of paid engagements.

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There is one opera which is assured of generous support in this city, "Trovatore," and the closest of seconds is "Faust," which for the present week has tabooed all vacant seats at the Castle Square Opera Company, at the Studebaker. An excellent presentation was given, with several of the favorites, whose every appearance is greeted with applause by the friends who have such good reason to know, admire and appreciate. This week, too, we were favored with some introductions, and the reception accorded was eminent justification. Foremost was Josephine Ludwig, a protégé of Jean de Reszké, who sang Marguerite with voice and power, considering her nineteen years, as surprising as pleasurable. Miss Ludwig is a St. Louis girl, who has just returned after some years with the foremost European teachers. As Siebel one of our favorite Chicago singers appeared. Mme. Ragna Linné has long since been recognized as one of the foremost sopranos of Chicago, as the representative exponent of Marchesi, and as a Wagner singer of exceptional powers. During the week she received unstinted applause and numerous encores. She is not in the least amateurish, and astonished everyone by her declamatory powers and clever grasp of the character. Her interpretation of Siebel was one of the best things heard at the Castle Square. Mme. Ragna Linné is an important addition to the Castle Square Company.

Maud Lillian Berri proved her extraordinary versatility in the role of Marguerite. Miss Berri can fill any part she undertakes, and her performance is invariably in the highest degree satisfactory. She has established herself as a Castle Square Opera Company foremost favorite and is an acquisition to the organization of the greatest value. The Mephistopheles of Herman Devries is almost unnecessary of comment. A finished artist of immense operatic experience, the subtle touches of the great character were never displayed to greater advantage. W. W.

Hinshaw, whose voice has greatly improved, was the alternate Mephisto, while as Faust Reginald Roberts and Joseph Sheehan equally divided the honors.

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The big concert of the week took place Tuesday at the Auditorium, when the managers of the Chicago Musical College placed before an audience numbering nearly 5,000 people the newest members of the faculty. Dr. Ziegfeld never surpassed this concert in all the brilliant events in which he has given Chicago. The new members to whom reference is made were Rudolph Ganz, the pianist; Charles Gauthier and Herman Devries. A veteran member who appeared to be an idol with his audience was Bernhard Listemann, the violinist. He played the Paganini First Concerto, and simply carried his audience by storm. He was vociferously recalled and forced to play again. All the technic of that wonderful left hand which has made Listemann famous for over a quarter of a century was evident.

Rudolf Ganz, the new pianist, is distinctly one of Dr. Ziegfeld's most brilliant importations. He is in every way a musician; technically and artistically he is the equal of the great pianists who are better known to fame. He has temperament and style, and while in a measure handicapped by the orchestra being insufficiently rehearsed, he surmounted the difficulties by his own good musicianship. Mr. Ganz played the E minor Concerto of Chopin, and in this composition he had opportunities to show what a really musical and refined style he possessed. In the noisy Fourteenth Rhapsody of Liszt he was also equal to the requirements, and did not make the usual mistake of pounding, but gained his effects in a legitimate manner.

Charles Gauthier, who has now become part of the Chicago Musical College, sang the heavy aria from "La Juive" in the manner which won for him such immense recognition when he appeared with the French Opera Company. Herman Devries, whose reputation as a teacher is fast becoming equal to that he enjoys as a singer, made a great impression in Massenet's "Noël Païen." Both Gauthier and Devries were obliged to respond to the demand for an encore. The orchestra, under the direction of Hans Von Schiller, accompanied all the soloists, in addition to opening the program with a march from an original suite by Adolph Brune. This suite should not have been included, as it was evidently written for another generation, probably about the twenty-first century. It was decidedly above the heads of the many musicians assembled. The audience included Mrs. Fannie Bloomfield-Zeisler, who occupied a box; William H. Sherwood, also of the box; Camilla Urso, Mrs. O. L. Fox, John Ostengren, Mrs. Clara Murray and others of the best known in musical Chicago.

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To hear Julius Lumbard singing "America" at a political meeting at the Chicago Auditorium must have roused numerous memories among the old timers. Forty years ago, when he was the singer of the West, his voice had frequently been raised in support of Abraham Lincoln, as to-day for William McKinley the veteran once more sang to another generation.

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The series of morning recitals which Theodore Spiering is announced to give, will, after the manner of Godowsky, be remarkable for the fine programs he has arranged. The recitals take place in University Hall Fine Arts Building. Among other important works that he will play, and which, owing to their extreme difficulty, are but rarely performed, are Joachim's Hungarian Concerto, Schumann's Fantaisie, which Mr. Spiering played in 1893 with the Thomas Orchestra, and Spohr's "Gesangscene," which was last played by Halir in 1898. From an educational standpoint these violin mornings will be of the highest importance.

Miss Emma E. Clark is giving a series of musicales at her studio every Wednesday, assisted by musicians of note.

Mrs. Learned, a Milwaukee mezzo-soprano; Miss Conley, violinist; Miss Anna Voll, soprano; William A. Willitt, baritone; Master Leslie Mayne, boy soprano, of Grace Church, and Edwin C. Rowdon, baritone, have sung at the "afternoons." Miss Clark and her assisting teachers give pupils' matinee musicales the first Saturday of each month, assisted by pupils of leading teachers.

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Charles W. Clark.

At Kansas City this week Charles A. Clark achieved a positive triumph. A perusal of the following criticisms will show what remarkably artistic work he did:

Mr. Clark's baritone was perhaps the most enjoyable, his enunciation being so perfect as to enable his words to be distinctly heard in the most distant parts of the hall. Added to this, his is a voice of rare quality and great volume. He filled the hall with apparently no effort whatever, and each tone was clear and held with smoothness. Sometimes his voice would seem to be of tenor quality, and his range is quite remarkable. His "Rolling in Foaming Billows" won the applause of the evening.—Kansas City Times.

The work of the soloists was excellent throughout. In several of the numbers it was of such marked superiority as to enable this interpretation a great musical declamation of the very highest order. The opening recitative, "In the Beginning," was given by Charles W. Clark, the bass. In this appeared the strength and quality of voice that won him from the first most generous recognition from the audience. His power, it was clearly evident, lay in the distinct enunciation and dramatic expression. So marked was this first quality that almost every word could be distinctly heard in the immense hall, even to the furthestmost corners. Adding to this clearness a brilliant expression that gave the full force to the striking words of the text, the basis of his impressive singing becomes more obvious. It was in the air, "Rolling in Foaming Billows," that he was the most heartily applauded.—Kansas City Journal.

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Maurice Aronson in Freeport.

Encouraged by the remarkable success which has attended Maurice Aronson's work in Freeport, Ill., where he has a one day in the week class of fifteen pupils, this progressive pianist and teacher has just arranged to give "Eight Evenings with Famous Composers" to the Piano Students' Club of Freeport, all members of this organization being past or present pupils of Mr. Aronson. The necessity of musically illustrating certain phases and periods of piano playing became apparent with the rapid advancement of his pupils. The first program will be given Tuesday evening, November 13, when original papers will be read by Mr. Aronson on Beethoven, and the evolution of the master's style will be amply illustrated by the performance of movements from different sonatas and symphonies. Mr. Aronson is much appreciated and esteemed in Freeport.

Mrs. Geneva Johnstone-Bishop has arrived in New York, where she will settle permanently. She has a number of engagements for November and December, and is under the exclusive management of Charles L. Young.

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Music in Minneapolis.

At the Press Club benefit, given at the Lyceum Friday afternoon, October 26, Danz's Orchestra gave the opening number of the program, at the close of which, through the kindness of L. N. Scott, manager of the Metropolitan Opera House, Joseph Jefferson made a few remarks on "Theatrical Reminiscences," which was followed by members of the "Humpty Dumpty" Company, in their specialties, through the kindness of Mr. Scott, who also donated the use of the Lyceum for the occasion. Theo. L. Hayes, manager of the Bijou, also the Grand Opera House, St. Paul, furnished acts from "Shenandoah" and "Across the Pacific." The program included several musical selections as well as the "Musical Barbers."

The program of the Thomas concert is announced and is as follows: Overture, "Jubilee," Weber; Symphony, G minor, by Mozart (allegro molto, andante, minuetto and finale); aria, "Love, Come to My Aid," "Samson and Delilah," by Saint-Saëns, which will be sung by Mrs. W. A. Porteus; Rhapsody, solo; Overture, "Flying Dutchman," Wagner; Andante con Variazione, from "Kreutzer Sonata," Beethoven (arranged by Theodore Thomas); "Moorish Dances" (new), by Paine, and Italian Capriccio, Tschalkowsky.

Sunday, October 28, Miss Belle Rolston, at one time soprano at the Plymouth Church, who has been studying in Florence, Italy, sang at the Church of the Redeemer, and the following Thursday at the Ladies' Thursday Musicales gave the following numbers: "In May Time," by Buck, and Cavatina from "Barber of Seville," Rossini.

The Northwestern Conservatory of Music gave a delightful reception in their very attractive new rooms, located in the Metropolitan Music Company's building. Mr. and Mrs. Emil Ober-Hoffer, Mr. and Mrs. Clarence A. Marshall, Mrs. W. N. Porteus and the Misses Burtis, Gertrude Sans Souci, Davis, Noble and Robinson received the guests, and a delightful musical program was presented. Mr. Ober-Hoffer is devoting much time to

the Philharmonic concerts to be given in Wesley Church in December.

Mrs. Maud Ulmer Jones appeared at the Halloween concert given in Century Hall. George H. Normington was in charge of the program. Mrs. L. M. Park also assisted.

Mr. and Mrs. Anton Knoblauch assisted Professor Johnson and the faculty of the Johnson School of Music at a reception given in their new building on Eighth street on October 29. The musical program rendered delighted all.

Hamlin H. Hunt, who has recently given some very pleasing organ recitals at the Plymouth Church, has been invited to attend the Pan-American Exposition in Buffalo, N. Y., in 1901, and to give a recital. This is an honor for Mr. Hunt, as the best organists of the country are expected to take part in this affair. Mr. Hunt played Finale in B flat, by Franck, a composer who is seldom heard here, although well known in other parts of this country, at his last recital at Plymouth Church.

Will S. Marshall, former organist of St. Paul's Church, has accepted the position of organist at Wesley M. E. Church. Mrs. Maud Ulmer Jones is the soprano of the quartet in Wesley Church.

Claude Madden, violinist, assisted Miss Bertha Bradish in an organ recital given at the Park Avenue Congregational Church. He played in his usual finished style a Sarabande by Bach and a Toccata by Bohm, and received hearty applause.

Miss Pearl Benham, assisted by Allan Davies, with Mrs. Runyan as accompanist, presented a pleasing program at the reception given for Rev. and Mrs. Charles Bayard Mitchell at the Hennepin Avenue M. E. Church.

The pupils of Mrs. C. S. Rhodes recently gave an interesting piano recital at her home, No. 2627 Portland avenue.

At the Chicago Avenue Baptist Church the following contributed to the program: Mrs. Cooley and Miss Gray, duet; Mrs. F. W. Cook, Miss Danby, W. Christy, solos; piano numbers, Miss Frances Rhodes and Rev. G. L. Morrill.

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The Spiering Quartet opens its eighth season in Chicago, giving the first concert of a series of three on November 13, at University Hall, Fine Arts Building. W. C. E. Seeboeck will be the assisting artist in the Tchaikowsky Trio.

The quartet is very much in demand this season, as the following list of booked engagements will show:

October	18.....	Milwaukee, Wis.
	24.....	Mt. Vernon, Ia.
	26.....	Quadrangle Club, Chicago.
November	13.....	Chicago.
	20.....	Jacksonville, Ill.
	21.....	St. Louis, Mo.
	26.....	Atlanta, Ga.
	27.....	Macon, Ga.
	28.....	Memphis, Tenn.
December	12.....	Cedar Falls, Ia.
	18.....	Chicago.
	19.....	Ft. Wayne.
January	8.....	Art Institute.
	15.....	Peoria, Ill.
	18.....	Quadrangle Club, Chicago.
	22.....	Godfrey, Ill.
	23.....	St. Louis, Mo.
	25.....	Ann Arbor, Mich.
	29.....	Chicago.
February	5.....	St. Paul, Minn.
	12.....	Lawrence, Kan.
	13.....	Topeka, Kan.
	27.....	St. Louis.
March	8.....	Quadrangle Club.
	19.....	Davenport, Ia.
	26.....	Des Moines, Ia.
	27.....	Boone, Ia.
April	26.....	Denver, Col.

#### Mary Wood Chase.

November 8 Miss Mary Wood will give a recital in her studio, Fine Arts Building, the program being devoted entirely to Chopin. Miss Chase is engaged to give a Chopin recital before the University of Wooster, Ohio, November 13, and at Salem, Ohio, November 14. Other dates are: Hannah & Hamlin popular concert, November 27; University of Kansas, Lawrence, Kan., January 21; Cornell College, Mount Vernon, Ia., January 23; Grinnell, Ia., January 25; Spiering Quartet, University Hall, Fine Arts Building, January 29; Ohio Wesleyan School of Music, Delaware, Ohio, February 16; Chillicothe, Ohio, February 13, and Davenport, with orchestra, March 4.

#### Music in Springfield, Ill.

A general mustering of musical forces is now taking place, and there are signs in plenty that the approaching season will in matters musical yield in interest to few, if any, of its predecessors, so far as Springfield is concerned. First and foremost come the announcements of the Choral Union concerts. This body of singers is one of the best conducted and enthusiastic societies in the State, and will present Haydn's "The Creation" at the opening concert. The plans for their second concert are as yet not fully formulated.

The Opera Club is at present rehearsing Edward Solomon's "Billee Taylor," to be produced the last week in November. This club numbers from sixty to eighty voices, and under proper management would no doubt give a good account of itself.

Arthur Ingham, the talented organist of St. Paul's Pro-Cathedral, has commenced an admirable series of twenty-five organ recitals, given every Sunday. "Musical matinees" are an entirely new feature in Springfield, but are sure to be a source of pleasure. This series will be conducted by Mrs. Mary Berdan Tiffany, an accomplished pianist. A complimentary piano recital will be given on Wednesday, November 14, by Miss Clara Streckfuss, a young and talented pupil of Professor Ingham. Miss Streckfuss has a fine technic and warm musical temperament. The character of the music she interprets augurs well for her introduction into the musical world.

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Sydney Lloyd Wrightson will give his opening recital of the season Friday evening next at University Hall, Fine Arts Building. It promises to be interesting musically and socially. The patronesses are Mrs. Frank O. Lowden, Mrs. L. L. McArthur, Mrs. George Fabyan and Mrs. J. N. G. Cofran.

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The weekly recital of the Chicago Musical College took place this afternoon, when a very creditable performance was given by pupils of the institution. Miss Mabel Baker, a pupil of Devries, scored a success singing "My Heart at Thy Sweet Voice" in quite a professional manner. Miss Rosa Braun, a pupil of Gauthier, was also a favorite. She sang with dramatic fervor, displaying an excellent voice, an aria from "La Juive." The pianists, who were all pu-

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SUE HARRINGTON FURBECK,  
MABELLE CRAWFORD,  
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pils of Hans von Schiller, had their admirers, Miss Grace Leach being especially applauded. As is usual at this series of recitals, the hall was filled to overflowing, and although a pupils' recital, was really an enjoyable affair.

• • •

Mme. Dové Boetti announces a series of pupils' recitals, the first of which will take place November 15 at Handel Hall.

• • •

Many of Chicago's musical students are registering at the office of the Fine Arts Building for the purpose of obtaining half-rate tickets for the Heinrich and Spiering morning lessons announced for the coming three months in University Hall. The Heinrich course begins November 14, and will be based on the theme, "Two Students of Music." The Spiering violin lessons begin November 17.

• • •

The first concert of the Spiering Quartet in Chicago takes place at University Hall, Fine Arts Building, Tuesday night, November 15. W. C. R. Seeböck will be the assisting artist in the Tschakowsky Trio.

• • •

A. K. Virgil is in Chicago for a prolonged stay. He will commence his Chicago season by giving a lecture at the Recital Hall, Auditorium, Thursday, November 8. John Rebarer will assist by giving some piano numbers, as follows:

Sonata, op. 42, No. 1 (first movement).....Schubert  
To a Wild Rose.....MacDowell  
Death Nothing Is But Cooling Night.....MacDowell  
Far on Scotland's Craggy Shores.....MacDowell  
Witches' Dance.....MacDowell  
Lecture-Subject: The Necessity for the Application of True Edu-

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Stanley L. Cole, whose playing is very highly spoken of by some of Chicago's eminent musicians, will give a piano recital this month. His program covers a wide range of the standard concert solos for the piano.

• • •

The fourth in the series of classic recitals given under the auspices of the American Conservatory took place to-day, the program being devoted to old Italian, English, French and Flemish composers. Allen Spencer, Tressler Scott and Miss Effie Murdock were the soloists. Mr. Spencer played in a thoroughly musicianly manner. Throughout his performance he displayed taste and expression, and was especially pleasing in his clearly defined rhythm.

Arthur Tressler Scott, who has lately joined the musical profession, is likely to be an acquisition. He sings intelligently and pleasingly. Miss Effie Murdock, one of the best organists in town, was another of the successful artists appearing on this program, which was distinguished by the unique numbers presented, some of them being the first time in Chicago. Those interested in music of the olden time will be interested in the subjoined program:

King's Hunting Jig.....John Bull, 1563-1628  
Le Coucou.....Claude Daquin, 1694-1772  
Gigue in D minor.....Johann Matheson, 1681-1764  
Allen Spencer.

Tre giorni.....Giovanni Pergolesi, 1710-1736  
Vittoria mio core.....Giacomo Carissimi, 1604-1674  
Arthur Tressler Scott.

Christmas Pastoral.....Arcangelo Corelli, 1653-1713  
(Arranged for organ from Eighth Concerto for stringed instruments.)

Gavotte from Twelfth Organ Sonata.....Padre Martini, 1706-1748  
Miss Effie E. Murdock.

Sonata in A major.....Domenico Scarlatti, 1683-1757  
Pastorale, E minor.....Domenico Scarlatti  
Capriccio, E major.....Domenico Scarlatti

Mr. Spencer.

Ave Maria.....Jacob Arcadelt, 1514-1575  
Matona, Lovely Maiden.....Orlando di Lasso, 1520-1594  
Misses Ariel Nicholas, Margaret Dahlstrom, Messrs. Albert

H. Hancox and Arthur R. Dean.

Trio in A major.....William Boyce, 1710-1779  
(Piano, two violins and violoncello ad lib.)  
Largo, Fuga, Adagio, Menuetto.

Misses May Morgan, Hedwig Finckenstein, Messrs. Adolf

Weidig and Day Williams.

One of the most popular women in the profession to return from Europe is Mrs. Gertrude Grosscup Perkins. After an absence of several months devoted to perfecting herself in the art of teaching Mrs. Perkins has again opened her studio in the Sherwood School in the Fine

Arts Building. She is thoroughly equipped to teach from the elementary to the most advanced student, and already has enrolled a large class of students, including nearly all her former pupils. Mrs. Perkins is shortly to appear in a recital.

• • •

It is a usual occurrence to have to record the success of a Sherwood pupil. The latest to be heard from is Miss Harriett Johnson, lately appointed piano instructor at St. Katherine's Academy at Davenport. The *Democrat* of that city says:

Miss Johnson is a pupil of Sherwood's, came here with the warmest of commendation from him and played last evening in a manner that would have done credit to the instruction of any of the masters. Her playing combined at once the delicacy and the decision of treatment that a varied selection of subjects required. With a faultless technic and a ready interpretation of the best thought of the composer, she played her way at once into the good graces of her audience, and when her portion of the program closed with the Godard selection that was played with a strength and confidence that took her hearers by storm, the audience broke over the rules and encored her with the greatest enthusiasm.

• • •

Mrs. Lawrence O. Weakley begins her season with the lecture course November 9. She sings before the Matinee Musicale at Lincoln November 12, and November 13 joins Mrs. Willard at Sioux City for a joint recital. Later the Willard-Weakley combination will be heard at Dallas, Tex., and Springfield, Mo. Mrs. Weakley is engaged for Chicago in December and in Cleveland, Ohio, in January.

• • •

Albert Boroff, whose voice has been trained by L. G. Gottschalk, has been engaged to sing the baritone solos at Sinai Temple. Mr. Boroff has all the requisites for success, and is beginning his career under most auspicious circumstances. He has everything in the way of cultivation and voice to insure success, and at no distant date should surely be filling some of the best engagements.

FLORENCE FRENCH.

### Theodore Heidenfeld Dead.

DR. THEODORE HEIDENFELD, who died at his home in this city last month, was the husband of Minnie B. Richards-Heidenfeld, who is well known in musical circles. The deceased was a member of the Liederkrantz and other singing societies.

W. L. Hubbard.

W. L. Hubbard, formerly music critic of the Chicago *Tribune*, who has been residing in Vienna for some time, returned from Europe on the 30th ult., and resumed his duties on that paper.

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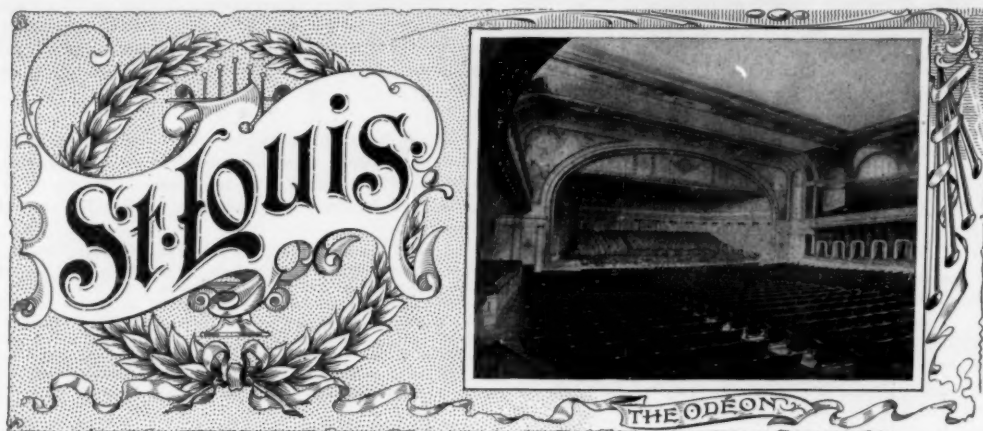
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ST. LOUIS, November 2, 1900.

**T**HE advance guard of the Castle Square Opera Company has arrived and preparations are rapidly going forward to the commencement of the season on November 19. Chas. M. Southwell, the resident manager, has been on the ground for some weeks, and he has things well in hand at this time. The chorus has been rehearsing about two weeks and will be thoroughly trained and prepared for the opening opera. There are more in the chorus this year than last, the number having been increased to about one hundred voices. Many of the singers have had the experience of last year, so that it may be safely predicted that greater success will meet the chorus than before, although during the season of 1899-1900 the chorus work was among the best done by the company.

Many new names appear in the "cast of characters" that were not seen on the program of last season. Some belong to persons whose reputation has preceded them, others to those comparatively unknown.

The first opera to be given is Meyerbeer's "The Prophet." It was not presented by the Castle Square Company in St. Louis last year, and will come as a novelty. Miss Josephine Ludwig, a former St. Louis girl, will sing the leading role. There will also be in the cast Miss Gertrude Rennyson, a newcomer here; Francis Graham and Marie Maurer. Barron Berthald will sing the leading tenor role, and Wm. Wegener, Miro Delamotte, W. H. Clarke, Harry Luckstone and Clarence Rogers will complete the cast.

"The Prophet" will be followed by "Martha" and "El Capitán." For the production of the latter the Chicago company will be brought to St. Louis, and the St. Louis company will go to Chicago and there give "Il Trovatore."

● ▲ ●

Alfred G. Robyn's Sunday afternoon popular concerts at the Odéon continue to grow in favor every week. It will not be long before it will be necessary to go early in order to secure a seat.

At the concert of Sunday, October 21, Mr. Robyn presented Miss Eugenia Getner, a contralto, who has been in St. Louis only a short time, and Paul Bergz, violinist, of New Orleans, who for some time was connected with the French Opera Company of that city. Both of these young musicians were very successful and received long-continued applause.

The concert on October 28 brought forth three newcomers, Edward Gay Hill, Miss Marietta Bagly and Miss Grace Lillian Walser. Mr. Hill has a tenor voice of much sweetness and purity. Miss Bagly has just arrived in this city from Little Rock, Ark. She has a very rich contralto voice, especially powerful in the upper register. She was peculiarly effective in "A Prayer," by Bohm, and in a lullaby by Robyn, "Lenore."

Miss Walser is a soprano for whom an excellent career

may be prophesied. She is a pupil of Mrs. Stella K. Haines, of St. Louis, and since Miss Walser has been under Mrs. Haines' teaching her voice has gained greatly in flexibility and power. She has been engaged to sing small solo parts in the Castle Square Company.

ROCKWELL S. BRANK.

#### Montefiore Pupil Secures a Choir Position.

**M**ISS ISABELLA J. ANDERSON, a pupil of Miss Caroline Montefiore, has secured the position of solo contralto in the choir of the Strong Place Baptist Church, Brooklyn. Mr. Banker, the organist and musical director of the church, has now an excellent choir, and the music heard on Sundays is an attractive feature of the service.

#### Caroline Gardner Clarke.

Miss Clarke, who is resting in Boston, will be heard frequently in concert during the coming season. Few of our singers have received more generous praise than has been bestowed upon her. A well-known journal, in commenting upon one of her appearances recently, paid this compliment: "Miss Clarke may be said to have easily carried off the honors. She sang with splendid conception, reserved force, and finally with such sympathetic tone quality that she brought down the house and was compelled to give an encore, playing her own accompaniment in a manner that suggested the able pianist and musician."

#### Ernst Von Dohnanyi.

Ernst Von Dohnanyi is to be the soloist with the Boston Symphony Orchestra at their first evening concert in this city on Thursday evening next. On Monday and Tuesday he plays with the orchestra in Baltimore and Philadelphia; on Friday evening he will be the soloist with the Brooklyn Philharmonic Society. In these different cities he will play his own concerto. Seats are now on sale at Schubert's music store for his two recitals which are to be given in Mendelssohn Hall on Wednesday and Saturday afternoons, November 14 and 17.

#### Geo. H. C. Ensworth.

Since his return from Europe George H. C. Ensworth, the baritone, has received many offers for concert work. His success in Paris last summer was a most happy one, and every European mail brings clippings referring to the American concert given at the Paris Exposition last August, in which he participated. Mr. Ensworth is one of our few baritones whose excellent voice is at all times in demand, which is not surprising considering that he has a varied repertory at his command.

## Concert by the Women's String Orchestra.

**T**HE Women's String Orchestra Society will open its fifth season in New York with a concert at Mendelssohn Hall, Saturday evening, December 15. There will be two other concerts in New York, also at Mendelssohn Hall. The dates announced are: Monday afternoon, February 18, and Thursday evening, April 11.

Madame Schumann-Heink has been engaged as soloist for one of these concerts. Other soloists will be announced later.

Carl V. Lachmund, the conductor of the orchestra, has promised a number of novelties for the New York concerts. One of Bach's unknown works for strings will be played at each concert in the New York series. Among those already secured are a concerto for strings and a symphoniesatz for violin solo, strings, two oboes, three trumpets and kettledrums.

Serenades by Mieczlaw Karłowicz and Arthur Foote will also be heard this season at the concerts by the orchestra.

The Women's String Orchestra Society is in sympathy with the Bach Gesellschaft and is interested in the researches being made in Germany.

The following extracts are from the last annual report of the society:

In closing the fourth season a retrospect may be of interest to the friends who have encouraged the aims of this orchestra. Gratifying results have been accomplished in both directions of the twofold purpose of the society—to popularize string orchestra works and to win for women recognition in artistic orchestra playing.

**IS STRING ORCHESTRA MUSIC BECOMING MORE POPULAR?**—During our first few seasons this organization was the only one to present programs exclusively of string orchestra works, a class of compositions then rarely heard. Mr. Lachmund's example has since been followed by other conductors; ten or more orchestral concerts given during the past season were devoted to string orchestra music. In reviewing the society's programs a number of important and new works could be mentioned that were brought out through the medium of this orchestra, which offered the only opportunity of becoming familiar with these works.

**WOMEN IN ORCHESTRA.**—That women can excel in artistic orchestra playing is being recognized. Beginning with eighteen, this orchestra's membership has not only doubled but its body has been brought to a better standard by replacing undesirable members from time to time with stronger talent. Only professional players (or teachers) are eligible as members. Its success has furthermore proven an incentive for the organization of other string bands, their nucleus having been formed by some of our former members, or by pupils of violin teachers with a view of stimulating interest in their classes.

**THE CRITICISMS.**—It should be remembered that it takes years to form an excellent ensemble even when an orchestra is composed of musicians possessing exceptional routine in that particular line. The members of the Women's String Orchestra, although professional players, have had but little previous opportunity of acquiring such routine. While they realize how much they have still to accomplish, able critics have stated that the orchestra shows in a marked degree the characteristics of artistic ensemble playing: a broad tone, purity of pitch, spirited expression and precision of attack.

#### Fritz Kreisler.

Fritz Kreisler, the Austrian violinist, sailed from Hamburg last week and will arrive here about the 11th of November. During November and December he will be heard five times in this city, two of which appearances will be with orchestra. His appearance in Boston will be on December 4.

#### E. Ellsworth Giles.

Since it was announced that E. Ellsworth Giles would sing in concert besides doing choir work, there have been many applications for his services. Mr. Giles has been a thorough student in the art of tone production, a fact recognized by all.

#### Heinebund Concert.

Louis Koemmenich will conduct the concert of the New York Heinebund at Terrace Garden Sunday evening, November 11. A classical program will be presented.

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# MUSIC IN BROOKLYN.

IN the days when the Rev. Dr. Thomas DeWitt Talmage expounded his sensational theology in Brooklyn, the Doctor's neighbors and fellow citizens would occasionally read in the Monday papers that worthy man's plea for "Cheerful Christians."

"I have no use for lugubrious Christianity," thundered the Doctor from the Tabernacle platform.

"I never could keep step with a dead march" was another of the Doctor's favorite aphorisms, and in uttering it the Doctor would strike one of those attitudes that helped to keep his listeners awake and made him a convenient subject for the yellow cartoonist.

But Talmage departed from Brooklyn six years ago and pitched his ministerial tent in Washington, and besides it will be asked what has the Rev. T. DeWitt to do with "Music in Brooklyn."

At the present time, nothing. His worked-over sermon on "Cheerful Christians," however, is recalled when one suddenly encounters some of the musicians and other men in Brooklyn who may have been indirectly and quite impersonally criticised by the writer of the "Brooklyn Notes" in THE MUSICAL COURIER.

The statement that the Boston Symphony Orchestra is worthy of a more exclusive hall than the auditorium of the Academy of Music should be accepted by the men interested in the broad and public spirited sense in which it was written. No one individual was blamed for the lack of a suitable hall, and there also was nothing unpardonable in urging the wealthy residents to unite in some effort to arouse in Brooklyn a greater pride and a more generous support in local enterprises. As for some of you musicians and managers in Brooklyn, do think on the Talmage theme, "Cheerfulness," and do not in the future take yourselves so seriously. Brooklyn is a mighty good place, but it is not the centre of this universe.

Following its concert in Manhattan, the Boston Symphony Orchestra will give the first concert in Brooklyn this season at the Academy of Music, Friday evening, November 9. Dohnányi will be the soloist. This will be the program:

Overture, The Roman Carnival, op. 9.....Berlioz  
Concerto for piano, in E minor (first time).....Dohnányi  
Ballet Movement and Entr'acte, from Rosamunde.....Schubert  
Symphony No. 5, in E minor, From the New World, op. 95.....Dvorák

The Brooklyn Saengerbund will give a grand concert at the Academy of Music Monday evening, November 19. The program will include three new works, and the Kaiser Prize Song, heard at the Saengerfest last July, will be sung by request. Louis Koemmenich will, of course, conduct, and the soloists announced are Leopold Winkler, Madame Schultze-Wichman and Herman Springer. There will be an orchestra of forty men, besides the male and ladies' choruses. The program will be as follows:

Overture to a Comedy (first time).....Kleemann  
Orchestra.  
Dreamlight (first time).....Lassal  
Male chorus à capella.  
Aria from Fidelio.....Beethoven  
Madame Schultze-Wichman.  
German Singers on the Missouri.....Heuser  
(Dedicated to the Brooklyn Saengerbund and its conductor.)  
Male chorus, tenor, baritone and bass solos, orchestra and organ.  
Hungarian Fantaisie.....Liszt  
Leopold Winkler.  
Parting (new).....Saar  
Gretula (new).....Schwalm  
Male chorus à capella.

The Flight Into Egypt.....Bruch  
Ladies' chorus, soprano solo and orchestra.  
Aria from the North Star.....Meyerbeer  
Herman Springer.  
The German Song (Kaiser Prize Song).....Fassbaender  
(By special request.)  
Male chorus à capella.  
Fair Ellen.....Bruch  
Mixed chorus, soprano and baritone solos and orchestra.

At their rehearsal last week the members of the Brooklyn Apollo Club "dropped into politics," and when this issue of THE MUSICAL COURIER reaches the reader the gallant Apollos, with the remainder of the voters in the country, will no longer be in doubt as to the results of the election. In the straw vote taken at the Apollo rehearsal, McKinley received 52 votes; Bryan, 4, and Debs, 1.

Miss M. Louise Pettinero and her pupils gave their first musicale of the season last week at 1324 Bergen street.

The Ladies' Aid Society connected with the Grace Presbyterian Church gave a musicale Tuesday evening, October 30, in the lecture room of the church, Stuyvesant and Jefferson avenues. An attractive program was presented by Miss Frances Pelton Jones, pianist; Miss Agnes Anderson, contralto; W. Paine Phillips, baritone, and Anderson, the tenor of the Brunswick Male Quartet.

Miss M. Louise Mundell, assisted by a number of other artists and some of her advanced pupils, gave an evening of music at her home on McDonough street, Tuesday, October 30.

The choir of the Fifteenth Street Baptist Church gave a concert on Hallowe'en night in the lecture room of the church. The affair was under the direction of the King's Daughters, and these earnest workers were assisted by the organist of the church, Mrs. Wardell, and other artists.

It is unfortunate that societies like the Brooklyn Arion, Brooklyn Saengerbund and Brooklyn Liederkranz feel obliged to rent out their club houses for indiscriminate balls, political meetings, &c. During the last week of the campaign a number of persons were quite seriously injured in the excited mob that gathered at the Liederkranz Hall to hear Bryan. Fancy what answer the directors of the New York Arion or New York Liederkranz would make to anyone inquiring about renting their handsome club houses in Manhattan for any purpose not related to music! Indeed neither the Arion nor Liederkranz in New York ever rents out its hall. They have been used in emergencies to hold meetings at which some beneficent or philanthropic matter connected with the musical world was considered.

At his fourth lecture in the autumn series last Monday Dr. Henry G. Hanchett considered "Paragraphs and Subjects," and played in his scholarly style the following works:

Sonata, A, 42, three movements.....Schubert  
Sonata, E and E, 90, two movements.....Beethoven  
Fantaisie Sonata, B flat, 5, four movements.....Saran

To give the readers of THE MUSICAL COURIER some idea of Dr. Hanchett's valuable work for the advancement of musical culture in Brooklyn, it is only necessary to republish from the Brooklyn Eagle the following extract from the report of his third lecture:

In the Adelphi Assembly Hall yesterday afternoon Dr. Henry G. Hanchett continued the autumn series of piano recitals which he is giving to the members of the department of music of the Institute. The recital yesterday was the third one of the course and dealt with

"Phrases and Themes." There was present the usual large audience, whose critical and appreciative attention to the lecture was most complimentary. The relation of phrases to themes and the effects of the phrasing in a number of the works of Chopin, Schubert, Beethoven and Mason were very clearly expounded by Dr. Hanchett, and were illustrated by him by the playing at the piano of a number of the works of those masters. The performance at the piano was one of more than ordinary merit and interest, for Dr. Hanchett played with great expression and clearness. His mastery of technic was evident and his interpretation of many passages, while considered to be novel by some of the audience, was artistic and certainly attractive. The lecturer was greeted with sincere applause at the conclusion of each selection and of the lecture.

Miss Elsie Ray Eddy is one of the busy singers these days. Last Friday afternoon this young soprano sang at the annual meeting of the Woman's Branch of City Missions held at the Greene Avenue Baptist Church, "A Song of Triumph," by Albert E. Wier, the composer playing the violin obligato. To-morrow evening (Thursday) Miss Eddy will be one of the soloists at a special musical service at Trinity Protestant Episcopal Church, Rockaway. At this service Stainer's cantata, "The Daughter of Jairus," will be sung. The choirmaster is Samuel B. Seabury.

Tuesday evening, November 13, Miss Eddy and Graham Reed, baritone, will give a song recital at the Second United Presbyterian Church, on Atlantic avenue. Arthur Rowe Pollock, the organist of the church, will accompany the singers.

## Katharine Fisk Sings in Brooklyn.

Mrs. Katharine Fisk made her first appearance in Brooklyn this season with the Kneisel Quartet, at the Brooklyn Institute concert last Wednesday evening. Those who have watched the advancement made by this delightful artist realized a complete fulfillment of their hopes and predictions. Upon each appearance she shows the growth that comes of systematic study, and to-day her repertory embraces the best songs from the works of all the great composers. She not only sings these songs beautifully, but interprets them with the intelligence and skill that quite equal the vocal finish of her art. At the concert last Wednesday Mrs. Fisk sang two groups. Her first included "The Bell," by Saint-Saëns; "Death and the Maiden," by Schubert, and "Vergeliches Ständchen" and "Meine Liebe is Grün," by Brahms. The Saint-Saëns song she sang in French—"La Cloche"—and the dramatic story unfolded in the text was accentuated with dignified sincerity. "Death and the Maiden," by Schubert, Mrs. Fisk sang in English, and in this gave an example of her excellent enunciation. The Brahms *lieder*, sung in the original German, and in style so different from the others, made the happy contrast that prevents *lieder* singing from becoming monotonous.

For her second group Mrs. Fisk sang "Thy Beaming Eyes," by MacDowell, and "Love and Joy" and "The Northern Days," by Chadwick. She added as an extra number a pretty lullaby by John Hyatt Brewer.

The Kneisels played the Haydn Quartet in G major and a new quartet in C minor by Alphonso Duvernay. Kneisel added the Bach Chaconne as his solo.

In its report of the concert, the Brooklyn Eagle referred as follows to Mrs. Fisk's share in it:

The singer was Mrs. Katharine Fisk, whose rich contralto voice is familiar and popular in Brooklyn. She sang last night with a beauty of finish and with an exquisite coloring of her tone to express every last nuance of feeling in her words and music, which were worthy of the beautiful voice. Her selections included Saint-Saëns' "La Cloche," Schubert's "Death and the Maiden," two small and charming songs by Brahms, MacDowell's "Thy Beaming Eyes" and two folk-songs by Chadwick, "Love and Joy" and "The Northern Days." To these she added Mr. Brewer's dainty little "Rockabye Dearie," to which she has given a deserved popularity. If there is any choice to be made among her work perhaps her highest excellence lay in the completeness with which she expressed the tragic note in the

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Schubert and MacDowell songs without using undue emphasis or destroying their proportion. ● ▲ ●

This extract is from the Brooklyn Times:

Mrs. Fisk sang Saint-Saëns' "La Cloche" in French, Schubert's "Death and the Maiden" in English and Brahms' "Vergeliches Ständchen" and "Meine Liebe ist Grün" in German; also MacDowell's "Thy Beaming Eyes" and two folk-songs by Chadwick, "Love and Joy" and "The Northern Days." These were given with the richness of voice with which Brooklynites are familiar, and with praiseworthy clearness of enunciation. Mrs. Fisk's voice seems to have gained in the higher tones, and this may be a reason for announcing her as a mezzo-soprano.

These lines are from the New York Tribune:

Mrs. Katharine Fisk sang two groups of songs with a plenitude of beautiful voice and sympathetic style.

## Engel Features Prevail Again.

**A**FTER four attempts to attract an audience to the Herald Square Theatre, Franz Kaltenborn has wisely concluded not to give another concert there.

A pitifully small number of persons assembled last Sunday evening at the playhouse, corner of Broadway and Thirty-fifth street. The reason for the revulsion from the popular success previously made may be attributed to several causes. With five first and three second violins as a foundation for an orchestra, Kaltenborn can hardly hope to impress serious music lovers, and serious music lovers are the only kind that will pay out good money to hear any orchestra.

Then in the matter of soloists the Kaltenborn audiences have been hopelessly bored. In the dog days enervated humanity tolerated in listless fashion the absurdly amateurish performances of Engel, the so-called concert-meister of the orchestra. But now at the opening of the regular musical season many people are asking why such solo playing is inflicted upon the audience at every concert. Last Sunday night the usual Engel features prevailed at the concert. Engel played several violin solos in his customary style, and one of his sisters accompanied in the usual conservatory fashion.

Notwithstanding the small orchestra, Kaltenborn conducted some numbers surprisingly well, and really merited the applause he received.

### Josephine Belmont Mildenberg.

**J**OSEPHINE BELMONT MILDENBERG is a young soprano who is destined to take a high rank in metropolitan musical affairs.

This young artist comes from a well-known New York musical family. She made her debut at the musicale given at the opening reception of the Classical Seminary for Young Ladies, 2040 Fifth avenue, last Friday evening, and created a favorable impression by her luscious voice and artistic singing on that occasion. Miss Belmont, by which name she will be known hereafter professionally, has been studying for some time with Lena Doria Devine, and to Madame Devine she attributes her present great improvement in singing.

Miss Belmont's numbers were as follows:

Ecstasy .....	Beach
'Twas April .....	Nevin
Serenade du Passant .....	Massenet
Who Is Sylvia? .....	Schubert
Swallows .....	Cowen

### Gerard-Thiers Pupil Opens a Studio.

Mrs. Ivy Herriott Shade, niece of General Morgan, United States Indian Commissioner, has recently opened a vocal studio in Washington, D. C. Mrs. Shade studied for several years with Gerard-Thiers, of New York.



CINCINNATI, November 3, 1900.

**G**EORGE SCHNEIDER is just beginning his twenty-second season of piano recitals in his studio at the Pike Building. He calls them educational recitals, and they deserve the name. They certainly from the beginning have been educational in scope and character. They have embraced all that is best in modern and old classic piano literature.

It would be too lengthy to enumerate the compositions in detail, but the composers whose most telling and representative works were in evidence are the following: D'Albert, J. S. Bach, Wilh. Friedemann Bach, C. Phil. Em. Bach, Jos. Christoph. Fr. Bach, Joh. Christian Bach, Bargiel, Beethoven, W. S. Bennett, Berger, Bergt, Bird, Blumenschein, Boccherini, Brahms, Bruell, Chopin, Clementi, Corelli, Caupérin, Cramer, Dreyschock, Dvorák, Ehlert, Field, Von Fielitz, Foote, Gude, Benj. Godard, Goetz, Theodore Gony, C. H. Graun, Grieg, Haberbier, Händel, Haydn, Hofmann, Huber, Hummel, Jensen, Kahn, Karganoff, Kirchner, Kjerulff, Klein, Kopylow, Lippold, Maas, MacDowell, Marelo, Mendelssohn, Moszkowski, Mozart, Nawrath, Nevin, Nicodé, Niemann, Noskowsky, Paderewski, Paradies, Raff, Rameau, Reé, Reinecke, Reinhold, Rheinberger, Richter, Roentgen, Rubinstein, Rust, Wilh. Rust, Saint-Saëns, Scarlatti, Phil. Scharwenka, Xaver Scharwenka, Schlegel, Schubert, Clara Schumann, Robert Schumann, Schuett, Schytté, Seeling, Sherwood, Sinding, Sjögren, Strauss, Smith, Tschakowsky, Vogrich, Volkmann, Weber, Whiting, Wilm, Alex. Winterberger, Felix V. Woysch and John Yoakley.

This is a list of which any piano teacher in the country might well be proud. It will be noted that Mr. Schneider has cultivated the Bach family extensively, and all the old classics. But the best representatives of the modern schools were not forgotten. Mr. Schneider is a conscientious artist, and his interpretations are those of a matured scholar.

Mr. Schneider is associated in his piano school with John Yoakley, who also teaches theory and organ. Mr. Yoakley is the organist of Christ Church, and on the evening of October 28 gave an organ recital in connection with the regular musical service at that house of worship. The organ was recently remodeled by the Votey Organ Company under the supervision of A. W. Flegel, and stood the test of modern improvements admirably. Among the numbers, which were all excellent, the organist's rendition of his own arrangement of the Berlioz March, Chopin's Nocturne in E flat, his own Cavatina and Whiting's "Christmas Pastoral," deserve especial recommendation. The choir did its usual fine work under the direction of Louis Ehrgott.

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A Beethoven evening was presented on Wednesday evening, October 31, in Smith & Nixon's Hall, by Edward Ebert-Buchheim, pianist, assisted by Oscar Ehr-

gott, Richard Schliewen and Fritz Schlieffarth. Mr. Buchheim introduced the program with a brief address on the subject of "Ludwig Van Beethoven and his significance in the realm of tone creation." This was followed by the great Trio, op. 97 (B flat major) for piano, violin and cello, played with good ensemble and fine discrimination by Messrs. Buchheim, Schliewen and Schlieffarth. The andante was especially beautiful, and given with soulful expression. Mr. Buchheim's solos were Bagatelle, op. 33, No. 1; ondo, G major, op. 51, No. 2, 32 variations, C minor.

In this he showed appreciation of the Beethoven vein of thought, and his interpretations were marked by much character and clear insight. Another test was the Sonata Appassionata. Mr. Schliewen, both in the Kreutzer Sonata and the Trio, played with fine sense of values and scholarly grasp. It would be difficult to find one who satisfies more thoroughly the rules of ensemble playing than Mr. Schliewen. In the absence of Oscar J. Ehrgott, baritone, Mrs. Buchheim sang intelligently "In Questa Tomba" and "Mignon." For the second vocal number, "Adelaide," for piano and cello, was substituted. It was an evening which deserves to go on record in the annals of the German Literary Club.

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The song recital season was opened on Thursday evening in Smith & Nixon's Hall by Asa Howard Geeding, baritone, assisted by Miss Jessie Straus, violinist. Mr. Geeding is a pupil of Oscar J. Ehrgott. The following program was given:

The Two Grenadiers .....	Schumann
The Asra .....	Rubinstein
Dear Love, When in Thine Arms .....	Chadwick
O, Let Night Speak of Me .....	Chadwick
Andante Religioso .....	Thome
Hark, Hark, the Lark .....	Schubert
My Abode .....	Schubert
Drink to Me Only .....	Old English
Irish Folksong, Heigho, the Morning Dew .....	—
King Charles .....	White
Madrigal .....	Simonetti
Hungarian Dance .....	Hauser
Thou Art So Like a Flower .....	Liszt
Is Not His Word (Elijah) .....	Mendelssohn

It is a long time since I heard a voice that gives so much promise as that of Mr. Geeding. What strikes me particularly about it is the force of intelligence and refinement and education that is back of it. Under Mr. Ehrgott's training it has expanded wonderfully since the past year. He sings with considerable repose and holds his voice under good control. The quality of his voice is musical and it is well sustained. There is nothing cold about Mr. Geeding's singing. It is full of sympathy. His manner is earnest. He sang the old English song "Drink to Me Only" with true character and expression. In bringing out such a pupil Mr. Ehrgott proves his best claim to wide recognition as a teacher.

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An enjoyable concert was given by the Conservatory of Music on Friday evening, November 2, in the Town Hall of Madisonville. The following program was presented:

Song, Dear Heart .....	Mattei
Miss Carrie Crescence Rieder.	
Song, Words by Eugene Field .....	Nevin
Miss Esther McNeil.	
Aria, Elsa's Dream (Lohengrin) .....	Wagner
Miss Ada Ruhl.	
Violin solo, Dances .....	Nachez
Matthias R. Oliver.	
Recitation, The Mosque of the Caliph .....	Bunner
Miss Edith Robbins.	
Songs—	
Marie .....	Franz
Sweetheart Is There .....	Franz
Miss Ada Ruhl.	
Piano solo, Song Without Words, D major .....	Mendelssohn
Miss Mazie Homan.	

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## BARITONE.



Song, Here Below.....	Duprato
Miss Carrie Crescence Rieder.	
Recitation, The Cow and the Bishop.....	Townsend
Miss Edith Robbins.	
Song, The Red, Red Rose.....	Hastings
Miss Esther McNeil.	
Piano soli—	
The Trout.....	Schubert-Heller
Scarf Dance.....	Chaminade
Miss Marie Ross.	
Songs—	
Beloved, Awake.....	De Koven
Blue Bell.....	MacDowell
Miss Ada Ruhl.	
Violin solo, Hungarian Rhapsody.....	Hauser
Matthias R. Oliver.	

Dr. N. J. Elsenheimer, pianist and composer, will direct the musical program at the dedication of the new Cathedral in Covington, Ky. It goes without saying that it will be of a high order of merit. The best local soloists will have the assistance of an augmented chorus and the entire Symphony Orchestra. It will be in the nature of a musical event.

Oscar J. Ehrigott, baritone, has been engaged for a series of concerts at Chattanooga. He will sing in "The Messiah," "Creation" and "Elijah" on December 6 and 7.

Adolf Herman Stadermann, the talented organist of St. Lawrence's Church, Price Hill, will lead to the altar Tuesday morning, November 13, Miss Matilda Antoinette Richter. The nuptial mass will be celebrated at the Church of the Sacred Heart.

Mr. Kohner, of the Fall Festival Committee, has made the suggestion to have the May Musical Festival repeated each year and have it on a more elaborate scale. He says: "Why not have our May Festival on a more elaborate scale and every year, instead of every two years? The month of May offers a great many attractions. Why could we not have some other attractions on the educational and high art entertainment lines in connection with our May Festival? Instead of having it for four or five days, make it about ten days.

"It has always been held in the latter part of May, when flowers are very abundant, and, as the flower parade was so attractive in the Fall Festival we could have a flower exhibit here during the May Festival that would astonish the world, offering prizes in order to get all the florists in the city and the surrounding places into line. I have spoken to one or two of our Cincinnati florists about it, who say that just about the time of the May Festival they could make some of the most elegant floral exhibits ever made in the United States, and the cost would not be nearly so much as in the fall of the year. There should be, in connection with our May Festival, musical contests, which would harmonize with the general scheme. We could have exhibits of art in all its different branches—paintings, needlework, pottery and have all amateur clubs take an active interest."

Mr. Kohner's ideas appear to be progressive and in the right direction. They will no doubt be brought to the attention of the Music Festival board of directors.

Theodor Bohlmann has outlined his plans for the season at the Conservatory of Music. He will continue the series of seven historical and international recitals with Pier A. Tirindelli begun last season. The Franco-Italian, Slavonic, new German and young American schools will be illustrated. Next, the entire set of Beethoven's Trios will be given for the first time in Cincinnati. Two evenings they will have the assistance of Michael Brand, cellist. Mr.

Bohlmann will also give a novelty concert at the Scottish Rite Hall, at which will be performed compositions requiring the most unusual combination of instruments. Mr. Tirindelli will perform a number of solos on that almost forgotten but delicious instrument, the viola d'amore. Romeo Fricke, baritone, will sing Mr. Bohlmann's cyclus of songs—their first production in this country.

Mrs. Hissem de Moss, soprano, has been engaged by Frank Damrosch for solo work in the Bach B minor Mass, to be given by the New York Oratorio Society November 24.

Miss Gertrude Zimmer has been engaged as the soprano of the choir at the Union M. E. Church, Covington, of which Mrs. Arkell-Rixford is the organist.

Mrs. Annie Norton Hartdegen has severed her connection with the Auditorium School of Music and will engage in private teaching.

The Ladies' Musical Club opens the season 1900-1901 with its first concert and a reception to its friends on the afternoon of Saturday, November 10, at the Literary Club rooms. An attractive short program has been arranged.

J. A. HOMAN.

## The Clavier Company Piano School.

THE recital at the Clavier Company Piano School on Thursday evening, November 1, was well attended, in spite of inclement weather. The program was varied and interesting, reflecting much credit upon the program maker. Miss Dodd, in Mr. Virgil's absence, was an able director, and perfect mistress of the occasion, especially in the three opening numbers of the following program:

Solfeggietto .....	P. E. Bach
In the Twilight.....	Brounoff
Intermezzo .....	Jensen
Scarf Dance.....	Miss Florence Dodd.
Loreley .....	Miss Eloise Laing.
Cavatine (Queen of Sheba).....	Mrs. Blanche F. Whitaker.
Romance .....	Mrs. Clifford Elizabeth Williams.
Night Piece, No. 4.....	Schumann
Gavotte .....	Schumann
Etude, F minor.....	Perlee V. Jervis.
Villanelle .....	TECHNICAL ILLUSTRATIONS.
Romanzen, Nos. 1 and 3.....	Miss Jennie Wells Chase.
Prelude, A flat.....	Mrs. Clifford Elizabeth Williams.
Valse, op. 42.....	Bertha Remick
	Miss Winnifred Willett.
	Chopin
	Chopin
	Miss Harriette Brower.

Her execution is finished, and her composure a noticeable feature. She is always equal to her most ambitious efforts, and her group was happily selected. Miss Laing played the dainty Chaminade gem as befitted a correct performance. There was opportunity for the display of considerable digital ability in the third number, and Mrs.

Whitaker proved that she has sufficient technic for a conscientious rendering.

The fourth number, accompanied by Mr. Briggs and beautifully given by Mrs. Williams, was a very happy intermezzo in the midst of piano work. We were impressed by the purely lyric quality of Mrs. Williams' voice and the excellence of her method. Her tones are produced without effort, and are mellow, musical and sympathetic. Especially to be admired are the purity of her intonation and the clearness of her enunciation. She sang the "Cavatine" in a very finished and artistic manner, and responded to an encore with a very tasteful selection, "Listen to the Voice of Love," by James Hook, in which she appeared to great advantage. Mr. Briggs is a sympathetic accompanist. He has pianistic skill and the foundation for a promising future.

Mr. Jervis, in the fifth group, was conscientious in interpretation, and in the "Romance" the melody was well sustained; the gavotte was shaded tastefully. Next followed technical illustrations, Miss Dodd employing means for an excellent explanation of the mode of work, in accent study, from table to clavier, from clavier to piano. In some concise remarks she made clear the necessity for quick contraction and relaxation of the muscles in accenting, describing the method employed to teach pupils how to gain this muscular control and how to associate pure finger action with arm pressure. She also spoke of the system adopted in memorizing and the advantage to be gained from cultivation of the intellectual memory. Miss Willett gave some interesting illustrations of accent study in five finger and scale passages, and Miss Chase showed, at the clavier and the piano, how a composition should be practiced after it has been memorized intellectually. Miss Dodd played a velocity arpeggio exercise. The clavier and piano illustrations were given without a break or flaw, complete harmony of mind and muscles being a specially commendable feature of the performance. Miss Chase played the sixth number in very good style and with excellent musical effect.

Mrs. Williams appeared again in a happy selection in the seventh number.

In the Romances, Nos. 1 and 3, by Bertha Remick, Miss Willett's complete unconsciousness and utter absorption were characteristic of the true artistic temperament she undoubtedly possesses. These two compositions, heard on this occasion for the first time, are clever and original, and ought to become popular, as they are decidedly very pleasing.

Miss Brower completed an interesting program with the two much loved Chopin numbers, which she played effectively.

### At Tuxedo Park.

THE great success of the evening at the entertainment and tableaux held at the Tuxedo Club House last Friday evening, for the benefit of the Parish House, was the singing of Miss Julia Henry. Miss Henry, who is one of the most talented amateurs in America, sang songs by Vidal, Lalo, Bemberg, Brahms, Nevin and Schumann, with beautiful tone and perfect phrasing. Miss Henry is a pupil of Victor Harris, and certainly reflected the greatest credit on her teacher, who accompanied her.

### Marteau.

AT the third Berlin Philharmonic concert, which was slated for Monday, November 5, Arthur Nikisch, conductor, Henry Marteau was to have played the Sinding violin concerto.



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# Musical . . .. People.

At Bristol, R. I., a piano recital was given by J. Augustus Miller recently.

On the 24th there was a faculty concert at Peace Institute, Raleigh, N. C.

Mr. and Mrs. Waldemar von Dahlen have moved to Denver, Col., from Topeka.

The latest accession to the Omaha, Neb., musical colony is Miss Wolcott, from New York.

Madame Kaspar, vocal instructor, gave a class recital in Forest Glen, Maryland, on the 20th.

The pupils of Mrs. H. C. Morrow gave a recital at her home, Whitehall, Ill., on Tuesday evening, October 23.

A concert by Mrs. Lewis and her pupils, assisted by Rev. McInnes Neilson, was given recently at Randolph, Ohio.

At Vicksburg, Miss., October 19, a concert was given by Miss Clara Gotthelf, pianist, and Miss Marie Searles, soprano.

The first concert by the Pullen Symphony Orchestra, of Bangor, Me., will take place on the evening of November 8.

The first of a series of organ recitals by R. Jefferson Hall was given at Calvary Church, Memphis, Tenn., on the 24th.

A musical soiree was held by the pupils of the International College of Music in Guernsey Hall, Scranton, Pa., on the 23d.

A concert will be given by Prof. Johannes Thiemann and a number of his pupils on Wednesday evening, October 31, at Reedsburg, Wis.

Prof. J. Fred Runyon gave an organ recital at the Baptist church, Morristown, N. J., on the 27th. Oscar Hawley, violoncellist, was the soloist.

F. W. Lester gave his twenty-fourth organ recital in the Broadway Church, Norwich, Conn., on the 27th, assisted by Miss Helen L. Perkins.

The students of the Southern Conservatory of Music, Rome, Ga., gave their first concert for present season October 19. Charles D. Wood assisted.

Edgar L. Fulmer, the well-known concert organist of Reading, gave his second organ recital in St. John's Lutheran Church, Steelton, Pa., on the 25th.

Mrs. Gertie M. Harris, a music teacher of Galien, Mich., will give a recital in Three Oaks in the near future. Mrs. Harris has twenty-five pupils in that place.

Miss Helena Stone, formerly harpist with the Thomas Orchestra, has become a member of the faculty of the Michigan Conservatory of Music at Detroit.

At the first recital of the School of Fine Arts, K. U., Lawrence, Kan., the two Hungarian Dances by Brahms were played by Misses Greissinger and Wiedemann.

Mrs. Jules D. Roberts had charge of the program at the concert in Dallas, Tex., on the 29th. Among those who participated were Fritz Schmitz, violinist, of Dallas; Messrs. Harold von Mickwitz and Charles Wilbur MacDonald, pianists, of Sherman; Emil Winkler and Miss Ida Helen Moeller, pianists, of Dallas; Miss Jessie Pottle, soprano, of Dallas; Mrs. Alonzo Millet, of San Antonio;

Mrs. Emma Dietz, mezzo soprano, of Dallas; Mrs. M. L. Kaufman, reader.

Professor J. I. Sears gave the first of a series of class recitals for the coming season at the home of Dr. and Mrs. Otis, Barrington, Ill., on Monday evening, October 29.

The choir of the Westminster Presbyterian Church in Keokuk, Ia., is composed of Mr. and Mrs. C. R. Joy, Miss Grace McCrary and W. O. Phillips, with H. T. Graham, organist.

Mrs. W. R. Luke was the hostess at a musical tea recently in Spartansburg, S. C. She favored her guests with piano selections from Chopin and Mendelssohn, and Mrs. W. M. Jones sang.

Dr. Peters, director of the musical department of Converse College, Spartanburg, S. C., reports that the college was so crowded with music pupils that he hardly knows where to put them.

Miss L. B. Wasserziller, contralto; Harry Whittier, tenor, and Glanville Richards, baritone, have been engaged for the choir of the Portland Avenue Presbyterian Church, Minneapolis, Minn.

The Wesleyan Chapel at Macon, Ga., was well filled on the evening of the 22d at the musical recital of Misses Massey, King, Lorriaux and Connell, teachers in the Wesleyan musical faculty.

Messrs. Ewald Sontum, violinist, and Harry Williams, pianist and tenor, of Cleveland, were the entertainers at a musical given by Dr. Frank Douds in his music rooms in Canton, Ohio, recently.

The music teachers of Cleveland, Ohio, were requested to meet at the Hollenden on the 24th to consult about the meeting of the Ohio Music Teachers' Association in Cleveland December 26, 27 and 28.

The Persian Garden Quartet, assisted by C. M. Bickford, violinist, gave a concert at Gardner, Mass., recently. The quartet consisted of Miss Beauchemin, Mrs. Ralph Knapp, Walter Knapp and James Cafferty.

At La Crosse, Wis., on the 23d, occurred the thirty-fourth organ recital given by George Blakeley at Christ Church. Mr. Blakeley was assisted by O. J. de Sale, tenor, who was recently located at La Crosse.

Mrs. Annie W. Bolton, of Athol, Mass., was engaged as contralto singer at the opening concert held at North Dana on the 24th. Professor Bertrand and Messrs. Wallace and Warner, of Springfield, also took part.

A musical was given at Howard Lake, Minn., on the 27th by Miss Luella Carter, assisted by T. M. Wooley and M. Barr, at the home of A. N. Carter. A number of Miss Carter's music pupils appeared on the program.

Mrs. F. L. Tuck gave a musical recently in Bangor, Me., to her pupils and their parents in the form of an interpretation lesson. A short and informal talk was given of the composers played—Beethoven, the sonata form and Grieg.

An organ recital will be given by Frederick Archer at the Congress Square Church in Portland, Me., on November 15. This concert is in honor of the installation of a new organ in the church, one of the finest and largest in the city.

A series of free organ recitals will be given at the Church of the Epiphany, Danville, Va., during the season, by Mrs. N. W. Berkeley, organist of the church, assisted by Mrs. George B. Jennings and Mrs. George G. Pentle and the full Epiphany choir.

Mrs. Emma Schlein-Howard, the soprano soloist, has reopened her studio in New Haven, Conn. Among her pupils are Miss Elizabeth Kirkland, Miss May D. Bottin, Miss Meta Peterson, Miss Grace Maude Bronson, Miss Lillian Terrill, Miss Viola L. Root, Miss Lida Hine,

Miss Jennie Johnson, William Peterson, Herman Miller and Miss Anna Somers.

Prof. Karl P. Harrington, of the University of Maine, has been re-elected president of the Bangor, Me., Festival Association.

The nineteenth recital of the Kimball School of Music, Waterbury, Conn., was given by George Yates Kells, baritone, assisted by Mrs. Kimball and Sig. Giovanni Tallarico.

Miss Day has engaged the Philharmonic String Quartet to give three public rehearsals, the first one taking place at her present studio, No. 869 Prospect street, Cleveland, Ohio, the others in her new home in the Northampton, No. 792 Prospect street.

A musical by the pupils of Miss Lucy Wheeler, assisted by Miss Anna Hobart Terry, elocutionist; Miss Ruberta Wiggins, soprano; Miss Edith Dennis, contralto, and Miss Evelyn Woodruff, accompanist, was given in the Baptist chapel, Greenport, N. Y., October 24.

Frederic Horace Clark, pianist, announces a series of recitals to be given on the last Saturdays of the months of October, November, January, February and March, at the Dubuque (Ia.) Academy of Music. These recitals are under the direction of Prof. A. C. Kline.

The first of a series of organ recitals, given by Sereno R. Ford, organist of the church, took place at the First Methodist Episcopal Church, Stamford, Conn., on October 8. On the 22d Walter Edwards Houghton was the soloist at the second recital. The third one takes place November 5.

Miss Ida Frances Brooks, soprano; George Henry Perreault, baritone; Arthur Joseph Gelly, tenor, and Miss Eva Adelaide Hardy, pianist, were the soloists on the 24th for the first reception musicale given this season by Edward E. Adams, at his rooms in Odd Fellows' Temple, Lowell, Mass.

The first faculty concert of the season by the Detroit, Mich., Conservatory of Music on the 17th was attended by a large audience. Those taking part were Mrs. M. D. Bentley, Mrs. Louise Unsworth Cragg, Miss Cora Cross, Miss Agnes Andrus and Henry Summerfield, the latter making her first appearance as a member of the faculty.

The last concert will be given in March by the Kunits String Quartet, of Pittsburg, composed of members of the Pittsburg orchestra and led by Luigi von Kunits, the violin soloist and choirmaster of the Pittsburg Orchestra. The series of recitals which this quartet has given in Pittsburg each season for several years past has been one of the features of the musical year there; but few towns outside of Pittsburg have had the opportunity, so far, of hearing this fine organization. The soloists at this concert will be Messrs. von Kunits, violin, and Carl Fischer, 'cello.

According to the prospectus, a recital series of concerts will be given in Youngstown, Ohio. The first concert will be given in November, and will consist of "In a Persian Garden" and a miscellaneous program. The soloists will be Miss Rachel B. Frease, soprano; Mrs. W. A. Lafferty, contralto; S. C. Beddoe, tenor; David T. Moore, baritone, and a pianist. These singers all occupy prominent church positions in Pittsburg, and are among the most successful concert singers of that city. For the second recital of the series offered to our people, Lewis Williams will give a recital in January or February.

Mr. and Mrs. F. B. Hill gave an informal musicale on the 23d at Meriden, Conn., in honor of Miss Esther Butler, of Santa Barbara, Cal. Instrumental music by F. B. Hill, William Squire, Mrs. A. M. Brooks, and several solos by Mrs. Brooks and readings by Mrs. E. A. Boardman made up the program. Among those present were Mr. and Mrs. W. L. Squire, Mr. and Mrs. W. H. Squire, Mr. and

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The musical given by Miss Elizabeth Westgate on the 20th at her home in Alameda, Cal., was something of a society event. Miss Westgate was assisted by Alex. T. Stewart, with whom she will give a series of musical afternoons during the winter. Among the guests were the following: Mrs. S. Haslett, Mrs. F. H. McCormick, Mrs. Wheeler, Mrs. F. W. Van Sicklen, Mrs. S. W. Scott, Miss Scott, Mrs. Philip S. Teller, Mrs. Henry K. Field, Mrs. S. B. Connor, Mrs. J. M. Taylor, Mrs. Menzo, Norman Klock, Mrs. William Rigby, Mrs. R. C. Medcraft, Mrs. L. F. Snow, Mrs. Harnden, Mrs. McCartney, Mrs. Leander Van Orden, Mrs. Foster, Mrs. C. C. Hughes, Mrs. Charles Webb Howard, of Oakland; Mrs. John L. Howard, of Oakland; Mrs. Charles R. Brown, of Oakland; Mrs. Harry P. Carlton, of Oakland; Mrs. N. A. Koser, of Oakland; Mrs. F. S. Stratton, of Oakland; Mrs. David Sutphen, Mrs. W. B. Wellman, Mrs. Lena Carroll Nicholson, Mrs. J. J. Crawford, the Misses Crawford, Mrs. L. A. Snow, Miss Martha Snow, Miss Lucy Snow, Mrs. A. S. Safford, of San Francisco; Miss Clara Louise Safford, Mrs. R. H. Chamberlain, of Oakland; Miss Annie Brown, of Oakland; Miss Tillie Brown, of Oakland; Mrs. A. A. Denison, of Oakland; Mrs. J. B. Richardson, of Oakland; Mrs. Martin Schultze, of Oakland; Miss Ethel Bates, of Oakland; Mrs. Howard C. Havens, Mrs. Edward Hathaway, of Oakland; Mrs. Fowler, of Oakland.

Those present at the musical reception given at Salt Lake City recently by Mr. and Mrs. Lee and Charles Miller were Mr. and Mrs. C. E. Allen, Clarence T. Brown, Warren C. Bogue, A. L. Brattain, E. L. Carpenter, W. W. Chisholm, R. C. Dustan, Dr. and Mrs. C. I. Douglas, A. C. Ewing, Mr. and Mrs. A. J. Gorham, Colonel and Mrs. H. G. Heffron, Mr. and Mrs. F. D. Hobbs, L. E. Hall, Dr. and Mrs. A. J. Hosmer, Mr. and Mrs. A. L. Hoppaugh, O. E. Jennings, E. J. Jolly, L. U. King, Edward Merrill, W. A. Nelden, J. E. Oglesby, Charles Mostyn Owen, Dr. and Mrs. C. G. Plummer, General and Mrs. William H. Penrose, Mr. and Mrs. C. H. Post, Dr. and Mrs. G. B. Pfoutz, Judge and Mrs. J. C. Royle, Mr. and Mrs. Egbert F. Roberts, Professor and Mrs. Thomas Radcliffe, Dr. and Mrs. G. F. Steihl, Mr. and Mrs. W. A. Sherman, F. B. Stephens, J. W. Smith, John N. Sharp, Fred W. Scarff, Russel Tracy, Dr. and Mrs. F. A. Vincent, Mr. and Mrs. Thomas Weir, G. A. Whitney, W. R. Wallace, H. E. Zerbe, Judge and Mrs. Andrew Howat, Messrs. and Mmes. George A. Lowe, J. B. Evans, William Igleheart, J. H. Lakin, O. J. Salisbury, G. L. Boggs, Anton H. Boxrud, Charles H. Brink, E. O. Howard, J. M. Moore, F. E. McGurrian, C. H. McMahan, Dr. and Mrs. H. D. Niles, Messrs. and Mmes. George H. Wood, Charles Savery, Norman MacDonald, Dr. and Mrs. Chandler, Messrs. and Mmes. John T. Axton, O. W. Pierce, H. B. Koosar, Professor and Mrs. Marcus E. Jones, Mr. and Mrs. E. C. Holmes, Mrs. Priscilla D. Wells, Mrs. Gunsaulus, Mrs. O. P. Miles, Mrs. Anna B. Wallace, Mrs. S. A. McChrystal, Mrs. E. D. Pfoutz, Mrs. Francis W. Wilkinson, Mrs. T. C. Bailey, Mrs. M. T. Bailey, Misses Allen, Geneva Jennings, Olive Jennings, Stewart, McChrystal, Radcliffe, Margaret Howat, Florence Howat, Nelden, Lowe, Murphy, Miles, Salisbury, Jones, Stewart, George M. Nolan, Jr., A. R. Hager, T. H. Gilbert, Augustus, John Critchlow, H. B. Windsor, J. B. Thompson, John Weir, Jr., Dr. Allen Fowler, E. V. Silver.

## Musical Clubs.

It is rumored that an amateur musical club will shortly be organized in Oakland, Cal.

The Wichita (Kan.) Apollo Club announces a concert, which will take place on November 21.

The Schumann Club, of Saginaw, Mich., has selected "The Messiah" for its December oratorio performance.

In December the Arion Singing Society, of Milwaukee, Wis., will give a performance of "The Messiah."

Leonora Jackson will appear at a concert to be given in January by the Treble Clef Club, of Birmingham, Ala.

A new choral society has been started in Mobile, Ala., Hugo Brown being president and John T. Ross secretary.

The South Minneapolis, Minn., Harmony Choral Club, which has been reorganized, is now entering its third season under the direction of Fred L. Floss.

The Philadelphia (Pa.) Fortnightly Club, which has entered its eighth season, announces two concerts, which respectively will take place in January and April.

A series of four concerts will be inaugurated by the Charlotte (N. C.) St. Cecilia Club on December 4, when Dr. Hopkinson, of Baltimore, will be the soloist.

Compositions by Paderewski, Balfe, D'Hardelot and Godard were interpreted at a recital given on October 18 by the Woman's Musical Club, of Elmira, New York.

The Cecilian Glee Club, of Springfield, Mass., met on October 25, Ray Murphy, Windsor Day, Miss Littlefield and a quartet of vocalists contributing the musical program.

The Rossini Club, of Portland, Me., gave a creditable recital last month, the representative program consisting of compositions by Bach, Chopin, Godard and other famous musicians.

A new choral society has lately been established in Milton, Mass., the membership comprising vocalists in Milton, Dorchester and Mattapan. The officers are S. J. Willis, president; Rev. L. R. Swett, vice-president; T. P. Pratt, secretary-treasurer, and Thomas Anstey, conductor.

The Minneapolis (Minn.) Philharmonic Club will perform "Elijah" in the Wesley Church on December 5, when the soloists will include Charles W. Clark and Glenn Hall. The chorus of this organization now numbers 150

voices, while the associate membership has been increased to 500.

This month Mrs. Raymond Brown will give a series of four Wagnerian lecture-recitals in Newark, N. J., the events having been arranged by the Philo Musical Club, of that city.

Detroit's Tuesday Musicale has decided upon Harmonie Hall for its concert of November 13, when the Pittsburgh Orchestra, under the direction of Victor Herbert, will be the attraction.

Under the direction of Mr. Agramonte, the Gounod Society, of New Haven, Conn., has resumed rehearsals, and is preparing for a December performance of that ever popular oratorio, "The Messiah."

Under the auspices of the Beethoven Club, an artistic concert was given in Memphis, Tenn., on October 19, Marie Greenwood Guiberson, soprano, and Sol Marcosson, violinist, being the soloists.

In Frederick, Md., a choral society was recently organized, the officers being Maurice J. Beckwith, conductor; C. B. T. Hendrickson, president; Ralph R. Bowers, vice-president; Miss Susan M. Markey, secretary, and J. H. Keller, treasurer.

The Wilkinsburg (Pa.) Afternoon Musical Club met on October 25 at the residence of Mrs. J. P. Fleeger. The officers of this society are Mrs. Nathan A. Means, president; Miss Charlotte K. Atkinson, secretary, and Miss Minnie Beavin, treasurer.

In Albany, N. Y., it is announced that the Amateur Musical Club, which is the successor of the Crescendo Club, will hold a meeting this month at the residence of Mrs. W. G. Rice. At regular meetings amateurs have consented to take part, but for other events prominent artists will be engaged.

This season's first recital of the Ionian Musical Club, of Buffalo, N. Y., took place on the evening of October 13, when an interesting program was contributed by Mrs. Sackett, Miss Parkinson, Mrs. Knighton, Mrs. Gilles, Miss Shotwell, Miss Davidson, Miss Helen Archer, Miss Hameister, Miss Smith, Miss Leslie, Miss Crowell, Miss Burns, Miss Sybil, Miss Nellie McCormick, Mr. Koons, Mr. Ball and others.

The Ottawa (Canada) Amateur Orchestral Society held its annual meeting in Ormes' Hall on October 25, F. H. Chrysler presiding. A satisfactory report was presented by Charles Stuart, secretary, and the officers elected included Charles A. E. Harriss, president, and W. L. Scott, vice-president. F. M. Jenkins stated that owing to ill health he was compelled to retire from the position of musical director, and his resignation was regretfully accepted. Mr. Stuart was re-elected secretary-treasurer and librarian, and the executive committee was chosen as follows: Mrs. F. M. S. Jenkins, Miss Ethel Gerald, Miss Mina Stewart and Miss Millie White, and Messrs. F. A. Dickson, Walter Greaves, E. S. Ingall, E. A. Parson and S. Short. This society is under the patronage of His Excellency the Earl of Minto; Sir Wilfrid Laurier, Sir James

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● ▲ ●

The following important announcement has been made in Atlanta, Ga.:

Mrs. Annie Sanford Cochrane, president of the Georgia Music Club, stated at a meeting held in Atlanta on October 23 that a prize of \$100 would be given by the club for the best orchestral arrangement of a composition by one of the old masters. This competition will be opened to all musicians in the Southern States and contestants must hand their work in by December 25.

The association offers also a medal for the best original classical composition, the performance of which must not occupy more than ten minutes time. The winner of this medal will play the prize composition at the next meeting of the club.

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On October 16 the following resolution was adopted by the St. Paul (Minn.) Choral Club, and the ensuing afternoon it was received by the executive board of the Schubert Club:

"Whereas, That body previously known as the Schubert Club Choral Association, having existed as a branch of the Schubert Club, working under its auspices, is at present reorganized as an independent body under the name of the St. Paul Choral Club; therefore, be it

"Resolved, That in the withdrawal of the Schubert Club in its support of the chorus we sincerely regret the loss of that strength which its name, its activities and consequent financial assistance have meant to us in the favorable opportunities afforded for studying choral music.

"Resolved, That we sincerely thank the Schubert Club for the new life which its interest during the past two years has given choral study.

"Resolved, That in our present and continued efforts to live and grow as a choral organization, we bespeak the favor of the moral support of the Schubert Club and such further assistance as may lie within its favor to give."

#### Henriette Weber.

HENRIETTE WEBER is a young pianist, who has appeared with decided success as soloist and accompanist in the leading cities of the East and Central West, since her return from a period of study at the Koenigliche Hochschule in Berlin.

During the past two seasons, Miss Weber has been notably successful as pianist for the Turpen-Turpin Vocal Quartet, which gave such works as "In a Persian Garden," the Brahms "Liebes Lieder," the Henschel Quartets, &c., before a number of well-known musical clubs and societies, and has appeared at many private musicales in New York and Boston.

Miss Weber has for several years been a successful teacher in the West, and has this season opened a studio in New York at No. 9 West Sixty-fourth street, and expects to be chiefly occupied in teaching and accompanying.

#### Maud Powell in London.

Maud Powell is playing this week in London. She leaves for America the end of next month.

A piano recital was given by Mrs. Gertrude Biscoff-Baker at St. John's School, Salina, Kan., on the 16th.

## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, Mass., November 3, 1900.

MISS EDITH F. TORREY announces her return from London and the opening of her voice teaching season at her residence, 164 Huntington avenue. Already Miss Torrey has a large number of pupils studying with her, and the season has opened most auspiciously.

Mrs. May Sleeper Ruggles, contralto, was the soloist at the vesper service in Houghton Memorial Chapel, Wellesley College, on the evening of October 28. The vesper services at the college have been made quite elaborate since Professor MacDougall became the head of the music department. He has a vested choir of sixteen girls, who sing the service, there being a processional and recessional on the organ. This was the third service of the present season. Mrs. Ruggles also sang at the Worcester Wellesley Club last Monday. Mrs. Ruggles and Louise Manning Hodgkins, formerly professor of literature at Wellesley, were guests of honor. Miss Ruth E. Nelson, of Worcester, accompanied Mrs. Ruggles, and also played a solo.

Alwin Schroeder is to mark the twenty-fifth anniversary of his first public appearance by giving a violoncello recital at Association Hall on the 26th. Mr. Gericke will play the accompaniment and Messrs. Josef Adamowski, Barth and Keller will assist.

During her residence in Italy Mrs. Marian Titus has been coached and trained in the operas by Leandro Campanari, and it was through his influence that she obtained an opportunity to make a debut.

Miss Charlotte Lynn, who has been engaged for the season as soloist by "The Fadettes," of Boston, is a pupil of H. Carleton Slack. A Montreal paper says of this young woman's singing at a recent concert in that city: "Miss Charlotte Lynn was the soloist, and sang four or five songs. She was warmly encored, as she possesses a voice of much sweetness and power, and used it with precision and expression."

Bruce W. Hobbs gave a recital at Chelsea on the evening of October 31, Miss Gertrude Miller being the other vocalist. An interesting part of the program was that in which the Pianola was used, first for some solos, then as an accompaniment for Miss Miller and Mr. Hobbs in their songs. The audience were enthusiastic in their applause.

At the recital given by Mrs. Katharine Fisk, Miss Leonora Jackson and Clarence Eddy at the Symphony Hall, on Tuesday evening, Miss Sally Sherwood Betts was the accompanist for Mrs. Fisk. Many persons have spoken in highly complimentary terms of this young lady's playing. Selden Pratt accompanied Miss Jackson.

An interesting meeting of the Chromatic Club took place on Friday morning, a program of songs and piano numbers being given. This club is noted for the original and inter-

esting programs that are given during the season. Mrs. Hamlin Jones is the president and she is ably seconded by the other officers. Caroline Gardner Clarke has been invited to give a program of songs before the club at no distant day. Miss Clarke was present on Friday morning, as were also Miss Katherine Ricker, Miss Aagot Lunde and Mrs. Charles White.

The Orpheus Club, of Somerville, with H. Carleton Slack as musical director, has started its second season under very favorable auspices, having an active membership of fifty male voices and a large associate membership. It is the intention of the club to give three concerts this winter.

Miss Gertrude Bennett announces a dramatic recital, assisted by Carl Sobeski, on Thursday afternoon, November 15, at Steinert Hall. Miss Bennett's program will include selections from the writings of Shelley, Maeterlinck, Austin Dobson, Eugene Field and Anthony Hope; and also one or two French dialogues.

Ernst von Dohnanyi, the Hungarian pianist, who is soloist at to-night's Symphony concert, will give two piano recitals in Steinert Hall, Tuesday afternoon, November 27, and Saturday afternoon, December 1, at which he will play programs made up of compositions by Schumann, Brahms, Chopin, Liszt, Bach-Liszt, Beethoven, Haydn and himself.

The Faelten Piano School, Carl Faelten, director, will give a recital at Steinert Hall, Wednesday evening, November 7.

For the purpose of encouraging original effort in musical composition by American composers, the New England Conservatory of Music offers \$1,000 in prizes for the best two original compositions. The first prize, \$600, will be awarded for the best work for chorus, solos and orchestra, with English text, limited to four solo parts, the time of performance to be about one hour, and either sacred or secular in character. The work may be in the form of a one-act opera. The second prize, \$400, will be awarded for the best symphonic work for orchestra alone, the time of performance to be about 30 minutes. The works sent in competition must be absolutely new to the public. A piano score and full orchestral score of the choral work must be furnished. The composer must also furnish correct and complete orchestral parts, in case the conservatory arranges to give a public performance of the work. The competition is open to all composers resident for five years in the United States, and must be sent in before April 1, 1901. The judges will be musicians of national reputation, who will be announced later.

O. Stewart Taylor, the vocal teacher, who has been a prominent figure in Portland, Me., musical circles for the last three years, is shortly to remove to Montreal, where he has formerly located. Mr. Taylor's removal has to do with an ambitious plan for a great Canadian music festival, of which he is to be the director and manager, filling a position similar to that occupied by William R. Chapman in Maine. During his past summer's work in Canada he organized large choruses in Sherbrooke, Cookshire, Coaticook and other places and will later have 1,500 or more singers in training.

At a meeting held in Manchester, N. H., on October 30, it was decided that there shall be a music festival in that city next autumn. Present at the meeting were the members of the chorus which took part in the festival and others prominent in its promotion, among them being the president of the New Hampshire Musical Association, G. Byron Chandler, Frank P. Johnson, who did much hard work for the festival, and others. The meeting was called

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to order by William E. Murkland, president of the Philharmonic Chorus.

At the request of Mr. Murkland, Mr. Chandler spoke. He recalled the fact that after the last concert he had suggested that any in the audience who wished the festivals to be continued should send in applications for tickets and was gratified to be able to say that within four days he had in his possession a list of 128 names of those who had made such application. Not only in this manner, but also from what had been said personally to him, he was convinced that the community of Manchester was only too anxious to have the festivals continued and made a permanent feature in New Hampshire. Mr. Chandler also said that he took in it a personal interest and stood ready to give it his personal aid. In speaking of the work of the chorus he said that it cost in the neighborhood of \$600 for last year's work, and he stood ready to give financial aid to the chorus if organized. "If," he said, "it is decided to go on with the work, I will give \$10 to the organization for each rehearsal." Frank P. Johnson moved that a local association, composed of the members of the chorus and separate from the State association be organized. This motion was passed and it was also decided that as most of the members of the chorus were also members of the Philharmonic Chorus, the organization should retain that name and be practically the same body as formerly. Mr. Johnson said that it was the intention to form similar organizations throughout the State, and together they should form the New Hampshire State Festival Association.

Miss Beatrice Herford gave an evening of original monologues at Hudson, Mass., recently. Interspersed with the monologues were selections by Bird's Orchestra and two solos by Mrs. Carrie French Hancox, of Hudson.

Leo Schulz, 'cellist; Isidore Troostwyk, violinist, and Edward Noyes, pianist, appeared at a trio concert at Hosmer Hall, Hartford, Conn., on the 2d.

Edward L. MacArthur, baritone soloist of St. Paul's Episcopal Church, will give a musicale in Stanwood Hall, Malden, November 15. He will be assisted by Mrs. M. F. Barstow, soprano; Miss Lucie Tucker, contralto; T. L. Cushman, tenor; John W. Little, 'cello; E. H. Wass, accompanist, and a violinist to be announced later. The musicale will be under the patronage of Mrs. Frederick Edwards, Mrs. Frank J. Bartlett, Mrs. Mary O. Atwood and Mrs. Ella D. George.

The thirty-first annual meeting of the New Bedford Choral Association was held October 31 in the North Congregational Chapel. President Charles F. Shaw was in the chair and forty members were present. The treasurer reported a surplus of about \$25 in the treasury, with all of last season's bills paid. The following officers were elected: President, Charles S. Coombs; first vice-president, Mrs. H. M. Knowlton; second vice-president, Thomas B. Akin; secretary, Walter Wood; treasurer, Edgar Lord; librarian, J. H. Thompson; first assistant librarian, M. O. Bradford; second assistant librarian, William Hoyt; directors, Wilson R. Butler, Walter H. Bassett, Allen W. Swan, Charles F. Chadwick, James S. Kelley, Jr., John A. Ruggles, Jr., George Peirce, William W. Leach, Mrs. F. A. Milliken, Mrs. R. C. Ingraham, Mrs. George R. Wood, Miss Mary K. Taber, Miss Helen C. Gifford, Miss Anna Eldredge, Miss M. E. L. Theaker, Miss Nellie W. Williams. Charles F. Shaw, the retiring president, was elected an honorary president of the association.

The Montreal, Canada, *Gazette* of October 31 says: "The first of a series of six entertainments which Mr. Shaw has announced for the Windsor Hall this winter was given last night by the Fadettes Woman's Orchestra, of Boston. If the other evenings are as enjoyable as last evening's

the venture should be a success. The orchestra is an admirable one, and played really good music in a thoroughly artistic fashion."

At Harvard Church, Brookline, John Hermann Loud, an associate of the Royal College of Music and of the American Guild of Organists, is to give a series of free organ recitals this fall and winter, the first of which will take place on the evening of November 8. The program will consist of selections by Bach, West, Rheinberger, Guilmant, MacMasters, Salomé and Lemmens.

The Cecilia's announcements are not yet complete, but they promise more than usual interest. All the concerts will be with orchestra. On December 5 Coleridge Taylor's "Departure of Hiawatha" (the club gave "The Wedding Feast" last year—a great success) and "Phoenix Expirans" will be sung. "Samson and Delilah" will be given at the third concert.

William Traupe, violinist, a pupil of E. Mahr, has become a member of the Boston Symphony Orchestra.

A piano recital has been arranged for Harold Bauer, the French pianist, to take place on Saturday afternoon, December 8, in Steinert Hall.

Miss Estelle Nehaus gives four lecture recitals on music at Jamaica Plain on Monday mornings, November 5, 12, 19 and 26, respectively at the residences of Mrs. Robert M. Morse, Miss Kate Folsom, Mrs. Charles L. Hill and Miss Hope Waldo.

On the afternoon of Thursday, November 22, Myron W. Whitney, Jr., will give a song recital in Steinert Hall.

Stephen Townsend has been the recipient of many congratulations upon the success of his two songs, recently composed. "Wake Not, but Hear Me, Love," is set to the well-known words from "Ben Hur," while a second composition is set to "The Clover Blossoms Kiss Her Feet."

Heinrich Gebhard will give a piano recital in Steinert Hall on the evening of Tuesday, November 20.

A recital which will especially interest society is that to be given at Steinert Hall on the 21st by Miss Florence Wood, assisted by John Sturgis Codman. Miss Wood arrived from Berlin August 1. She had been studying all winter with Reinhold L. Herman.

The first Kneisel concert of the sixteenth season took place at Association Hall on Monday evening.

At the New England Conservatory of Music on Wednesday evening, November 7, a recital will be given by students of the advanced class.

#### Violin in Pawn.

PAUL LISTEMANN, a teacher of the violin, of 118 East Eighty-sixth street, yesterday reported at Police Headquarters the loss of a violin 160 years old and valued at \$800, and two bows, one worth \$50 and the other \$15. He said he took part in a concert Wednesday evening at St. Ann's Parish House, and afterward he went outside for a few minutes with some friends, leaving the instrument, which was his principal means of sustenance, and the bows in the vestry room, and when he returned the case containing the articles was gone.

At the house last night Mr. Listemann said that the violin had been presented to him three years ago by his father, Bernhardt Listemann, the head of the violin department of the Chicago Musical College. It had been made by Sanctus Seraphina, a celebrated Italian instrument maker, and bore the date 1740.

It was in good preservation, he said, and of rare and beautiful tone. He was in better spirits than he had been, however, for he said the police had already found the violin in a pawnshop and would restore it to him.

## News from Portland.

PORTLAND, Ore., October 29, 1900.

THE Musical Club began their work last month with a larger associate membership than they have ever had before, Mrs. Thomas acting as president, Miss Newman, secretary, and Mrs. Alvord, treasurer. They expect to bring the very finest artists this season, and already have had more applications than they can handle. Their first meeting was held last Wednesday, the 18th, when Andrew Bogart, of San Francisco, gave a delightful and enjoyable program.

The chamber music concerts will be continued, the first one taking place next Wednesday evening by the Hidden-Coursen Quartet. The program will consist of Schubert and Beethoven numbers.

Andrew Bogart gave a song recital last week. Edgar E. Coursen was the accompanist. By request Mr. Bogart sang "Danny Deever."

Mrs. Edgar Coursen has left for New York, where she will spend the winter.

Francis Stuart, of San Francisco, who has given many singers the entrée into brilliant careers, has been in Portland during the past two weeks.

The second concert of the series of Schott's lecture recitals took place last week. Herr Schott was assisted by Eleanor Ross, Miss Schuecking, Miss Velguth and Mr. Vanod.

Beatrice Barlow Dierke gave a piano recital last week. This was the first time a Portland audience had the opportunity to hear Mrs. Dierke to advantage. They were well pleased and showed it by very enthusiastic applause. Paul Wessinger and Charles Dierke assisted Mrs. Dierke.

The Portland Ladies' Quartet, under the directorship of Mrs. Walter Reed, sang last week before a very enthusiastic audience. Mrs. Reed is also director and alto of a quartet at St. Helen's Hall, who are devoting themselves entirely to unaccompanied quartet work.

The Symphony Orchestra, under the directorship of Mr. Brown, will resume their concerts next month. Their subscription list is rapidly becoming larger, and the orchestra have been doing some good work and promise enjoyable concerts for the coming season.

Miss Delta Watson, of Portland, and a pupil of Mrs. Rose Bloch Bauer, has been accepted as a pupil of Madame Marchesi. She will remain in Paris for several months.

The second of the monthly musical services at the Congregational Church took place last night. The music illustrated the Gregorian Chants and also special music in the modern form sung by the choir, assisted by Dom Zan, who sang "Hosanna," by Granier. One of the most beautiful numbers on the program was the quartet "Still, Still with Thee," by Arthur Foote. Mrs. Rose Bloch Bauer sang "Hear Ye, Israel," from "Elijah."

The choral class at St. Helen's Hall, directed by Mrs. Walter Reed, numbers eighty voices. They have taken up "The Rose of Life," Cowen, and "The Coming of the King," Foster, for their work this year.

Miss Marguerite Hansen, a pupil of Mrs. Walter Reed, has taken the position of vocal teacher at the University of Oregon, in Eugene.

Signor Minolti and the Royal Marine Band of Italy will be heard in Portland the end of this week. Signor Minolti is called the Italian Sousa. FLORA BAUER.

Friedrich Rebling, the well-known Leipsic, Germany, vocal teacher, died October 17.

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BRUSSELS, October 20, 1900.

**T**HE habitués of the Monnaie will learn with pleasure of the return of Mr. Seguin, with whom Messrs. Hufferath & Guidé completed arrangements the other evening. Mr. Seguin made a really triumphal entry at the Monnaie on Monday last. Received by an affecting ovation at his appearance on the stage, he was twice recalled with enthusiasm at the end of the first scene. And the public seized every opportunity during the course of the evening to manifest its admiration and sympathy. He portrays it, this role of Mephistopheles, in which he appeared once more before the Brussels public, superbly. What satanic expression he puts in his part; with what suppleness he renders the sinuous attitudes of the character! How few artists unite to such a degree so complete an ensemble of good qualities! It is really art in all the force of the term, and as we have already stated, the collaboration of such an artist tends to heighten by the example given to his partners the level of the interpretations in which he takes part.

Let us then doubly congratulate ourselves upon having recovered Mr. Seguin among the artists of our lyric scene. One talked also of the re-engagement of Imbart de la Tour, but this rumor is entirely without foundation, Mr. Imbart having since several months signed a contract calling him to the United States.

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To find a suitable successor to the regretted Joseph Dupont has been the problem which for long months has preoccupied the committee of the Populaires concerts as well as the artistic world, and the habitués of these concerts. A solution has been given to this question. At the meeting which was held by the committee some time ago unanimous approval was accorded to the choice of Sylvain Dupuis, whose débuts at the head of the Monnaie have been so justly remarked. Everyone will applaud this choice. It honors the committee of the Populaires concerts as much as the eminent artist who for twelve years has been the head of the musical life in Liège. Sylvain Dupuis is the man fit in every respect for the

post to which the public voice calls him. Divers modifications have moreover taken place in the organization of these concerts. The directors of the Monnaie, having been kind enough to accord the use of the house for Saturday afternoons, the public rehearsals will no longer take place at the Grande Harmonie, but at the theatre itself, as also the concerts. The first concert, fixed for October 21, will be given under the direction of Richard Strauss, chef d'orchestre of the Royal Opera, of Berlin, assisted by Carl Halir, violinist, and Hugo Becker, violoncellist.

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All that the city counts as servants of society—and heaven only knows if the number is big—using their positions armed with ruses and recurring to most complicated intrigues, all to obtain an invitation for the gala representation at the Monnaie given on Monday, the 8th, in honor of the newly married couple, Prince and Princess Albert of Belgium. "A fortune for a place!" this for the last fifteen days has been the thought, if not the cry, of hundreds of representatives of the nobility and the grande and petite bourgeoisie of Brussels. At 8 o'clock Sylvain Dupuis raises his baton and "Lakmé" begins.

The house is already almost completely filled. Opposite the stage the box of honor displays the grenade of its entirely new material. Four ordinary boxes have been used to form it. The balconies have been transformed into a vast parterre of flowers and verdure. The interior of the box is brilliantly lighted and decorated with rare flowers. The hangings were new and one observed with pleasure that the traditional torsades and heavy trimmings, which gave it the airs of a Punch and Judy show, have disappeared. One can see that a man of taste has passed by. The coup d'œil is magnificent, brilliant, with military uniforms and court dress, the warm tone of nude shoulders, the sparkle of diamonds, scintillation of gold, all the colors of the prism blending under the glare of the light. The house is filled to the tier of third boxes with toilets and black dress coats; in the fourth tier the soldiers and under officers of the Grenadiers have taken place, amazed at such a fête.

The first act passes before an audience whom the sentimental adventures of Lakmé leave rather cold. The spectacle being rather in the house than on the stage, one even forgets to applaud the duo between Mlles. Thiery and Maubourg, both in beauty and in voice that they render with the brio of the best days. Among those invited we cite M. de Sadeleer, President of the Chamber, and Madame de Sadeleer; the Duke d'Nrsel and the Duchess d'Nrsel; the Ministers à Postefeuille and of the State, with their wives; the heads of the standing and sitting magistracy; the General Pontus, general inspector of the Gardes Cinques, &c.—in fact, the representatives of nobility, state and army were all present. In the entrance of the vestibule, where the contrôle is established, the agitation is great awaiting the arrival of the notable spectators, in honor of whom the fête is organized. The complete college, with Mr. de Mot at the head, converse with Messrs. Guidé and Kufferath, who prepare themselves to seize the Saxe candelabras, with four branches, which were sent in the morning from the

palace, and with which they will ascend the stairs which conduct to the box backward before the cortège.

The ushers of the city hold bouquets which the town council offered to the Queen and the Princess Elisabeth. The Association of Chorists have sent a magnificent wreath of orchids placed on a white satin cushion. At 9:50 o'clock the acclamations which burst out in the Place de la Monnaie, invaded by a crowd, retained with great difficulty by the gendarmes, announce the arrival of the Princess Elisabeth and her new family. In the royal party are the Prince and Princess Albert of Belgium, Count and Countess of Flanders, Duke and Duchess of Vendôme and Prince and Princess of Hohenzollern, the Countesses of Oultremont and Van den Bosch and the Baroness Blommaert are also present.

The royal guests remain a few minutes in the vestibule awaiting the arrival of the Queen and the Princess Clementine to make their entrance in to the house. The King declined the invitation. When the procession appears in the box of honor all the public, standing, cheers with frenzy, while the "Brahmconne" bursts from the orchestra. The last notes of the national hymn have already ceased a long time, and still the bravos continue, turning into a veritable ovation. The second act commences before a public at first inattentive and noisy, but who soon pay more sustained attention to the excellent interpreters of Delibes' chef d'œuvre. After the second act, while in the foyer of the theatre, the frock coats and full dress formed one of the most select reunions it is possible to see; the members of the royal family retired to the salon of their habitual box to come and fill their places in the box of honor as soon as the curtain rose on the third act. At the end of the piece, for the heroes of this fête remained until the last measure of "Lakmé," cries of "Vive la Princesse," "Vive la Reine," were resumed with renewed intensity. All the house standing saluted the departure of the royal family by a superb ovation. At their appearance the extraordinarily large crowd stationed there gave vent to hurrahs without end, while the carriages moved off at a slow trot.

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The night before the fête at the Cercle Artistique et Littéraire, at which were present the Prince and Princess Albert of Belgium, the King, Count and Countess of Flanders, the Duke and Duchess of Vendôme, and the Prince and Princess of Hohenzollern. On the program was a Mozart sonata, rendered by Ysaye and Degreef; the Wagner "Preislied," by Ysaye; "Marche Nuptiale" of Grieg, and "Arabesques" of Schumann, given by Degreef, and some Wagner, a Flemish song and one by G. Huberti, rendered by Van Dyck, the tenor.

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The artistic event of the day is the preparation of Puccini's "Vie de Bohème," which comes to us in Brussels after having triumphantly made the tour of the theatrical world. The direction gives this production special care, and the composer has come from Italy to give his work the coup d'œil of the master. He declares himself absolutely satisfied, and awaits another triumph; so much so that instead of returning to the other side of the

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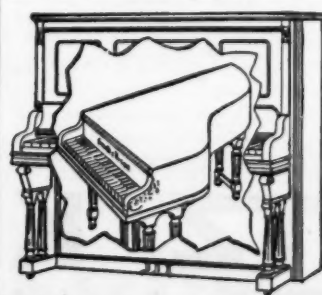
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Alps, where his work awaits him, he has consented to assist at the première, fixed, save accident, for next Thursday, October 25. During a private audition given in one of the salons artistiques, M. Puccini accompanied the principal artists of the cast of the Monnaie: Madame Thiery (Mimi), Mlle. Maubourg (Musette), M. David (Rodolphe), M. Badiali (Marcel), M. Chalmis (Schnard), at the piano, which gave the auditors a foretaste of the treat announced. At this eminently interesting séance, at which the Burgomaster of Brussels, Richard Strauss, Sylvain Dupuis and Luidgini, the distinguished chef d'orchestre of the Paris Opéra Comique, surrounded the maestro, turning the pages for him. In some sort thus a rehearsal with closed doors, from which it is permitted to augur a success.

Since we speak of Puccini, the hero of the moment, permit me to present you to him in a few biographical lines. Giacomo Puccini was born in 1858, in the "garden of Tuscany, which is the garden of Italy," at Tucces. He is the fifth of the name of Puccini, and his son, taking after his father, is, it appears, at the age of ten an accomplished violinist. It is thus at Tucces that Puccini made his first musical studies, which he terminated at the Milan Conservatory under the direction of Ponchielli. His first work was a "Symphonie-Caprice," written and executed with great success soon after his departure from the conservatory. After this he devoted himself exclusively to scenic composition and produced successively "Le Villi" (Milan, May, 1884); "Edgard" (id. April, 1889); "Manon Lescaut" (Turin, February, 1893); "La Vie de Bohème" (Turin, February, 1896). His last work is "La Tosca," poem by L. Illica and G. Giacosa, after the drama of Sardou. Without contest Giacomo Puccini is one of the most striking personalities of the Italian contemporaneous theatre.

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While on the stage one is working at "La Bohème," one rehearses "Tristan and Isolde" just as actively in the foyer. All the roles are known, and it will "descend onto the stage," as one says, as early as this week. The date of the première of "Tristan" is not yet fixed, but it is probable that Wagner's great tragedy will pass during the first days of November. This is the distribution of the cast: Isolde, Madame Litvinne; Brangaene, Mlle. Doria; Tristan, Dalmorès; Kurwenal, Séguin; Marke, Vallier; the pilot and the shepherd, Forgeur; Melot, M. Colsaux.

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Next Wednesday the Monnaie will give the fiftieth representation at Brussels of "Samson and Delilah," the imposing work of Camille Saint-Saëns. The illustrious master has accepted the invitation tendered him by Messrs. Guidé and Kufferath, and it is possible that he will direct the quartet of "Henry VIII," which will be sung by Madames Litvinne and Doria, Messrs. Dalmorès and Mondaud after the third act of "Samson." The evening will close with the second act of "Javotte," danced by Madames Dethul and Brucki.

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A new quartet has just been formed in Brussels, composed of M. Marsick, the accomplished violinist from Liège; Oscar Back, one of Thomson's most brilliant pupils; M. Gietzen, who was alto solo at the Colonne concerts given at the Exposition, and Marix Loevensohn, the violoncellist, founder of the Association Artistique. This quartet will give five séances at the Maison Erard,

assisted by Miss Goodson and Emile Bosquet, pianists. One promises many new works.

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At the Cercle Artistique et Littéraire Emile Bosquet, the winner of the Rubinstein prize, will give a soirée musicale Friday, October 26. This piano recital will be consecrated to the pieces played at his concours, and which won for him the prize. They are: Prelude and Fugue in E major, by J. S. Bach; Adagio of the D major Sonata of Mozart; Sonata in A flat, op. 110, Beethoven; Nocturne in B major, op. 62; Mazurka in G major and Ballade A flat, op. 47, Chopin; "Kreisleriana," Schumann, and "Mazepa Etude" of Liszt.

#### Organs Inaugurated by J. Lewis Browne.

J. LEWIS BROWNE, of Atlanta, Ga., inaugurated the great organ in the remodeled Savannah Cathedral on October 17. The edifice was crowded with a distinguished congregation. Mr. Browne's musical program included compositions by Buxtehude, Bach, Brahms, Dubois, Seeboeck, Nevin and Browne. From Savannah Mr. Browne journeyed to Jacksonville, Fla., where he opened the new organ in the McTyeire Memorial Church. The Savannah Morning News, the Savannah Press, Jacksonville Times-Union and Citizen and the Metropolis (Jacksonville) all contain extended reports unanimous in praising Mr. Browne's brilliant performances. Besides noting in detail Mr. Browne's technic and style—both of which receive unstinted commendation—special attention was accorded the organist's ready extemporization in sonata form upon themes furnished at time of the recital.

#### Strauss Orchestra Concerts.

EDUARD STRAUSS drew a large audience at the Metropolitan Opera House. It requires a Strauss to read Strauss music and Eduard gives his brother's and his own music a reading that is worth going miles to hear. The band will appear here again at the Metropolitan Opera House in Sundays, November 11 and 18, and at a matinee at Carnegie Music Hall, November 21.

The success attending the Strauss concerts throughout Canada has been unprecedented, and already return dates have been requested. In Utica the presence of Governor Roosevelt and a big political parade did not interfere with a packed house and an ovation to the waltz wizard and his orchestra. At the ensuing concerts at the Metropolitan Opera House a number of the most popular compositions of Johann Strauss will be interpreted in Eduard Strauss' inimitable manner.

#### Severn Pupils and Concerts.

AMONG the new vocal pupils at the Severn Studio are Miss Wassemberg and Miss Wagner, of Ohio; Miss Strahan, of Massachusetts, and Miss Vester, of the Casino company.

Mr. Severn and his associates in the Severn Trio are rehearsing for the concerts to be given during the season. The new works to be performed include sonatas by César Franck and Sjogren, trios by Saint-Saëns and Brahms, a quintet by Arthur Foote, a duet for two violins by Godard and an Oriental suite by Edmund Severn.

Severn's talented violin pupil, Miss Laura Wheeler, will appear at these concerts, playing the violin in the Godard duet and the viola in the Foote quartet.

## Music in Richmond.

RICHMOND Va., November 2, 1900.

A NEW brass band was added last week to Richmond's musical organizations. It will be under the direction of Prof. M. Stein, and is designed especially for the new Seventy-first Regiment, of this city. Richmond, it seems, has furnished seventy-one regiments from the time when Cornwallis surrendered his sword at Yorktown until the forming of this enthusiastic and highly equipped body of volunteers.

William E. Richards, who has recently come to this city, is doing fine work as bass soloist and choir master at St. Paul's Episcopal Church.

At old St. John's Church, where Patrick Henry in his famous speech demanded liberty or death, there is every Sunday good music to be heard. The soprano soloist is Mrs. Katharine Barbour Howard, one of the most thorough musicians in the city.

Miss Mary Ashley Bell, a young musician of unusual promise, has gone to New York to study under Francis Fischer Powers. Miss Bell has been singing here as soprano soloist at the Grace Street Baptist Church.

Miss Gay Ragland finds it impossible to fill all the engagements offered her this season. Last Sunday a large audience at the Second Baptist Church listened to her artistic rendering of "I will extol thee," by Costa.

The Ladies' Matinee Musicale held the first meeting of the season Thursday evening, at the home of the president, Mrs. Geo. W. Stevens, on Floyd avenue. The program was of unusual interest. Miss Elizabeth Taylor, of Norfolk, and William Richards sang, Miss Myrtle Redford played on the piano, and Miss Annie Louise Reinhardt on the violin.

The Ladies' Matinee Musicale intends to have four "open days" during the season. To these concerts each member can invite a guest, and outside talent will be engaged.

Next week the "Star Course" will give its first concert. Many artists are on the list of performers. In February the Kaltenborn Quartet will appear, and with them will be Madame Juch. Already it has been found necessary to engage the Academy of Music instead of the smaller hall, which has been heretofore large enough to accommodate the audience.

MARY HOWARD BRUCE.

#### Baltimorean's Gift to Poor Students.

J. B. NOEL WYATT, a well-known Baltimore architect, has recently purchased forty season tickets for the series of concerts to be given in Baltimore by the Boston Symphony Orchestra, with a view of disposing of them at much reduced rates to students of music who cannot afford to pay the regular prices. The tickets are to be distributed through two musical institutions. This is a worthy act of kindness in line with the annual custom of H. L. Higginson, of Boston, who performed a similar service to the students of music in that city.—Philadelphia Record.

#### Genevra Johnstone-Bishop.

M. GENEVRA JOHNSTONE-BISHOP, who recently returned from Europe, has opened a handsome studio at 122 West Seventy-fourth street. Besides her public appearances in concerts and recitals, Madame Bishop will continue her teaching here during the winter.

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## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, November 5, 1900.

**W**ILLIAM EDWARD MULLIGAN'S first organ recital, at the Fifth Avenue Collegiate Church, corner of Forty-eighth street, inaugurated a series of four to be given this fall, and showed those present of what stuff he is made. A born organ talent, of ripe experience, catholicism of taste and ample technique, Mulligan played in a manner that made the nerves tingle. Notably was this the case with the Bach Prelude in B minor and its opposite, the Saint-Saëns Fantaisie in E flat. Here Mulligan rolled up climax after climax, so the performance was stunning.

A group of French pieces displayed the delicacy of touch for which one should look in all organists who are more than mere "grinders," and with Sullivan's triumphant march, arranged by Barrett, the recital came to a close, Miss G. M. Stein assisting vocally.

For his second recital, to-morrow, Friday, at 4:30, Mr. Mulligan has prepared the following: Sonata No. 3, C minor, Guilman; Pastorale, Sullivan; Andante cantabile, Widor; Caprice, Bizet; Gavotte in B flat, Händel; "Marche Funèbre" and "Chant Seraphique," Guilman; "Pilgrims' Chorus," from "Tannhäuser," arranged by Liszt. There will be vocal solos by Julian Walker.

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The Star Course, at Trenton, N. J., opened by a concert given by the Russian Imperial Orchestra, Conductor Platon Brounoff, last Thursday evening, assisted by Mme. Laura Howe, soprano, and Ivan Ivanoff, cornet.

There was a large audience, manifestly pleased with the playing of this orchestra, which, clad in picturesque Russian garb, played such things as the "William Tell" overture, a Strauss waltz, excerpts from Brounoff's Suite, "In a Flower Garden," the Liszt "Second Rhapsodie," and especially delighted was the audience with their playing of American national melodies. This took them by storm, and that was the case with the operatic selection, "Life of the Czar," by Glinka.

Madame Howe had much success with her solo numbers, due in part no doubt to a handsome personality, as well as brilliant voice. Apropos of Brounoff, from Washington there comes to THE MUSICAL COURIER the advance program of the Philharmonic Club, in which I note a lecture-recital by Brounoff, on "Russian Life and Music." The character of the club's affairs may be noted from the fact that MacDowell gives a piano recital in the same course. Opportunity was recently given to hear the tenor, Aloys Werner, a Brounoff pupil, and the singing of this man gave much pleasure. Wickede's "Hearts' Springtime" and the prayer from Wagner's "Rienzi" furnished him opportunity to show much variety of voice, and the expression and taste displayed brought to mind the inquiry, Why should this man pursue a mercantile career with such a voice? His most prominent appearance so far has been in the performance of the "Stabat Mater" at the Metropolitan Opera House last season, when Nordica, Mantelli and Plançon were his fellow soloists. Mr. Werner takes photographs—and it pays better than singing, he says.

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Julia E. Crane, the prominent Cappiani pupil, head of the department of music at the Crane Normal Institute, Potsdam, N. Y., is busier than ever this season, having pupils studying for public school work from a wide area of country. The institute has just begun a series of illustrative recitals for its work in musical history, which are proving very interesting as well as instructive. The first

recital was given by Miss Crane herself, and consisted of songs by the four great composers of the seventeenth century, Scarlatti, Lully, Carrisimi and Purcell.

The second recital was given by some of the pupils of the institute, who sang one of the old madrigals, and a chorus from "The Messiah." This latter chorus followed four recitatives which were given to illustrate accompanied and unaccompanied recitative. A small chorus is at present studying Bach's "A Stronghold Sure."

The Choral Club of the Normal School has taken for this term's work Mendelssohn's "Hymn of Praise," which it plans to give before Christmas.

The school does not expect to do all its illustrations, and various artists are being engaged to appear during the season. The first of these recitals was given on October 20 by Edward Baxter Perry. Mr. Perry has been in Potsdam several times before, and has each time given the highest satisfaction, but this recital was counted by many the master performance in Potsdam of this favorite artist. His lecture was delightful and showed a careful research, which makes Mr. Perry's work so valuable to music students.

The Potsdam "Fortnightly Club," which is a literary club, composed of the avowedly unmusical people of the town, is studying musical history. The musicians of the town are called upon to give the illustrations, and this calls for some work for the students of the institute. At one meeting four young girls sang a quartet, "Qui tollis," by Galuppi, a beautiful composition of the seventeenth century. This club will make quite a study of Wagner later in the season, with illustrations by the Aeolian.

When the unmusical people begin studying music in this voluntary way, there seems reason to think the interest in the subject is at least sincere.

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On Sunday last the Feast of All Saints was celebrated at the church of that name with a special musical service given by the quartet and chorus choir, with accompaniment of organ and orchestra, under the direction of Joseph P. Donnelly. The choral numbers were selected from Gounod, Guilman and Schubert. The instrumental numbers were the Allegro of Guilman for organ and orchestra, Mozart's "Ave Verum" for strings, and Guilman's "Marche Triomphale," also for organ and orchestra. Mr. Donnelly's work has been the subject of much favorable comment since his coming to All Saints, where, in connection with his choir, he is preparing a sacred concert of choral and organ numbers to be given on the last Sunday of November. As this month is set aside by the Church for the commemoration of the departed souls, the "De Profundis" of Gounod will be given complete in memory of the deceased members of All Saints' parish. The quartet at All Saints is made up of Miss Anna O'Brien, a well known church and oratorio singer, soprano; Mrs. M. B. Hughes, contralto; John F. Clarke, Mr. Donnelly's foremost pupil, tenor; and W. H. Smith, formerly of St. James' church, Boston, basso.

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Two musicians who have quickly come into prominence in New York are Walter H. Robinson and his wife, Mrs. M. Hessin Robinson.

During their two years in this city they have succeeded in securing several very prominent positions. Mr. Robinson is tenor soloist at St. James' Episcopal Church, corner of Seventy-first street and Madison avenue, and at B'nai Jeshurun synagogue; Mrs. Robinson, contralto, is engaged at Temple Emanu-El, Fifth avenue and Forty-third street.

Among other important concert engagements one of the most recent was in connection with the Innes Band at Atlantic City. Speaking of the event, the Philadelphia Inquirer says: "The hit of the evening was Walter H. Robinson, the eminent tenor, who sang the aria 'Cujus Animus' from Rossini's 'Stabat Mater.' He is the

possessor of a remarkably clear voice of great range, power and flexibility."

They are also very busy teaching a large class of vocal pupils at their studio in Carnegie Hall.

The program for Richard T. Percy's second organ recital, to be given to-day, Thursday, November 8, at 4, at the Marble Collegiate Church, is to be:

Organ Hymn.....	Piatti
Songs—	
Thine .....	Bohm
I'll Sing Thee Songs of Araby.....	Clay
Before the Dawn.....	Chadwick
George Leon Moore.	
Marche Funèbre et Chant Seraphique.....	Guilmant
Allegretto .....	Foot
Traumerei .....	Schumann
Songs—	
There Was an Ancient King.....	Henschel
The Belated Violet.....	Johns
Who'll Buy My Lavender?.....	German
Mrs. Morris Black.	
March Pontificale.....	De la Trombelle

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Anna Laura Johnson, whose singing at the Astoria last season was favorably mentioned in these columns, sends a handsome green covered booklet, containing cut of herself, a sample program of one of her song recitals, press comments, including two from THE MUSICAL COURIER; all of which must perforce most favorably introduce her to those seeking a solo alto or voice teacher. Miss Johnson is a pupil of Frank Herbert Tubbs.

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Frederick Blair, 'cellist, seems to have made a great hit at Burlington, Vt., where he recently played the Davidoff Concerto. The Free Press said:

The feature of the evening was undoubtedly Frederick Blair's performance of the great 'cello concerto in A, by Davidoff. Though still a young man, Mr. Blair's reputation as a 'cellist is rapidly spreading over two continents, and the applause and delighted audience of last night gave ample testimony of their appreciation of the masterly skill, energy, delicacy and unique finish of his performance.

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Mrs. E. Jocelyn Horne has removed her studio to 66 Madison avenue, having a new Wissner baby grand and artistic furnishings. Mrs. Horne was given a reception at Mrs. Walton's, the school where she teaches, last week, and she will sing at the Women's Philharmonic, Friday evening. December 3 she gives a concert at Wissner Hall, Brooklyn, and altogether it may be seen she is busy.

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Mark M. Fonaroff, the violinist and teacher, and his work in the Educational Alliance, among the Russians, occupies considerable space in the Sunday supplement of the New York Tribune. It says:

The best-known violinist in the district is Mr. Fonaroff, who has a class of about eighty pupils. His purpose is primarily to spread a love of music among the people around him, and he has devoted himself to this work with tireless energy. He feels confident of a brilliant future for some of his pupils, and they are all possessed of genuine talent. At a concert given by them last winter the eve was interested as well as the ear. The rows of pale-faced, dark-eyed boys, with here and there a girl, with the stamp of the artistic temperament on every eager feature, gave rise to no little speculation as to the aesthetic future of the people from the rank and file of which they had been gathered together.

F. W. RIESBERG.

## Wettengel's Success.

At the annual reception of the Y. P. C. U. of the First Universalist Mission, Breevort Hall, last Friday evening, Miss Martha Wettengel appeared as vocal soloist, singing Smith's "Creole Love Song" and Parker's "A Gypsy Maiden, I." She pleased everyone, for the singer has not only voice but also knows how to sing—which she owes to Professor Scherhey.

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## "La Maschere."

**S**UCH is the title of Mascagni's new opera, which will be given for the first time at the Teatro della Scala, of Milan, on January 17, 1901. The libretto is by Illica, and consists of a prologue and three acts.

Casting a rapid glance at the contents of the libretto, it is obvious that there has been a serious attempt to produce a true work of art on the part of the composer as well as of the writer. Both the libretto and the music are essentially Italian, and spring directly from the glorious traditions of the dramatic and musical art of Italy. In fact, the opera "Le Maschere" is but an evocation of that popular comedy, which is known in history as the "Commedia dell'Arte," which was born in the beginning of the fifteenth century, and which, passing through a stage of continuous evolution, was brought from the public places and the popular resorts to the court of Versailles, and which prepared the ground for the advent of the literary comedy of Goldoni and Molière.

The principal characteristic of this "art comedy" was that the comedy was not written beforehand, but it was performed by special and professional actors, who, given a certain subject, improvised the dialogues and situations, giving free play to their inventive genius and inexhaustible wit. In that way the Italian Maschere, one after the other, came to light, each one perfected by a collection of genial actors, until the genius of Goldoni clothed them all with eternal youth in his comedies. Every human character was personified in these masks, and each city or region had its own mask representing its general type. Venice had Pantalone (the senex of Plautus), Bergamo had Arlecchino and Brighella; Bologna, the Doctor; Naples, Pulcinella and Tartaglia; Milano, Meghino; Sicily, the Baron; and lastly, Il Capitano, who was well accepted everywhere. Florindo and Rosaura were the lovers; they were unmasked, and represented the true and faithful love, that is the source of every joy and every sorrow. They were the soul of the comedy, which was led to a joyful end by Colombina or Corallina, the maid-servant, smart, witty and provoking in her merry but sincere love.

Now these masks are passing to the lyric theatre; and even here we have some historical precedents. About 300 years ago this same idea was conceived by Orazio Vecchi of Modena, who, in 1597, produced in Venice the "Anfiparnaso, Commedia Armonica," in which the characters are the Italian masks, and which is the first musical comedy noted in history. This attempt, however, had no influence on the comic music, which only began to live after a century in Naples, from the "intermezzi" or musical scenes that were sung between the acts of the "Commedia dell'Arte." This historical substratum, that has given birth to the genial idea of Mascagni and Illica, is the true *raison d'être* of this new opera, and gives to it the importance of a noble and daring battle for art.

The prologue of the musical comedy is in prose, and can be left out or recited between the two parts of the symphony. It represents one of those troupes of improvisatori in the moment when, given the subject, the leader explains the general features of the play. It is just before the beginning of the performance; the troupe is getting ready for action, when, abruptly Giocadio breaks in, triumphantly shaking in his hand a paper—the public officer's permission for the performance, a new subject and in music. What a blessing! Giocadio assigns his part to each one of the actors, making, with slight satire, some remarks on the uses of the stage of to-day. Then he invites them to try their voices, and accordingly each actor sings a few measures, giving the essence of the type that he has to represent in the comedy. Then all disappear, and the prologue ends with the second part of the symphony.

The musical comedy begins. The "dramatis personæ" are: Pantalone dei Biosognosi; Rosaura, his daughter;

Florindo, Rosaura's lover; Cartoglia, a servant; il Capitano Spavento; Arlecchino, his servant; the Doctor; Colombina, and Brighella. Almost all the other masks are enrolled in the chorus.

In the first act the scene is the village place; on one side there is Pantalone's house and garden. It is at break of day. Brighella pushes on his little car loaded with vegetables, shouting and praising his merchandise. The doors are opened one after the other, and the maid servants come out to buy from Brighella; Colombina outshines them all by her grace and gayety. The Doctor and Pantalone command silence from their windows. But Brighella begins a game and gathers a noisy crowd around him. He lets slip a letter, by Florinda to Rosaura, in Colombina's hands; he kisses her and withdraws from the place, dragging with him the crowd. Pantalone comes out, and Rosaura enters the garden reading Florindo's letter, while a pure smile is playing on her sweet face. But here is Colombina again, agitated, moved almost to tears; she cannot speak and sighs, "Woe, woe to us!" In the village is a terrible man of battle, to whom Rosaura has been promised by her father. Rosaura is almost fainting, and sighs; Brighella comes, listens and sighs; Florindo arrives, understands and sighs. Pantalone comes back, and they all hide themselves in haste. A sound of arms and spurs is heard, and lo! the Capitano Spavento at last appears, proud and majestic, followed by Arlecchino, bringing his master's historical valise full of titles and treasures. The would-be father-in-law and his son-in-law meet with great effusion, and Pantalone accompanies the captain to the inn that stands back of the place. The sighing quartet reappears in the garden, and they go to and fro in despair, gloomy and thoughtful, in search of an idea. "Here, here it is! No, no, it is not!" At last Brighella catches the idea on the wing. He knows of a powder that poured in the bride's water goblet, in that of the bridegroom and the others, will derange their minds; they all will lose their wits and the wedding will not take place. Meanwhile the Capitano, followed by Pantalone and Arlecchino, comes out of the inn, advances toward his spouse's paternal house, and stopping on the threshold, he addresses the salute of his huge heart to the happy home. While he enters the house the curtain drops.

**SECOND ACT.**—It is the wedding night. Before the appointed hour Colombina lets in Florindo, and, while he speaks with Rosaura, she is on the lookout. Arlecchino brings in a letter; finding Colombina alone, falls in love with her, and, in a moment of passion, he kneels at her feet. Brighella, surprised and struck at the unexpected scene, recalls the unhappy lover to reality, making him quickly jump on his feet by applying a cooling kick to his posterior sensibilities. In the meantime the lights are kindled, the guests, that is, all the Italian masks, rush in and surround Rosaura, splendid in her bridal attire, not a mask, but truth, joy and beauty. The old masks strike forth in a hymn to her honor, or rather an allegorical hymn to Italian art. Then the great warrior arrives and sings "il complimento." The dances begin and, to the blandishing harmonies of the musical rhythm, the spouse whispers sweet words of love into Rosaura's ears. Brighella has already poured his powder into one of the two vases of refreshments, keeping intact the other for himself and the others of the plot, and, taking Colombina, he gives the signal of a "Giga," in which all the others join. Tartaglia offers the refreshments, and all drink; but Arlecchino, tasting something unusual on his tongue and suspicious for certain signs, changes the labels of the two vases, and so it happens that they all swallow of the deranging powder. A great confusion ensues—whispers, laughter, shoutings—and, at the moment of the wedding ceremony, everybody is beyond himself. The Capitano unsheathes his terrible sword and drives them away, remaining with Arlecchino, the only master of the house.

**ACT THIRD.**—It is still night. Pantalone, Brighella and Florindo, on their way home, meet with Tartaglia.

They call for Rosaura, thinking she is in, but in vain. Then Florindo improvises a serenade, which, he says, is the serenade of serenades. But, instead of Rosaura, Arlecchino comes to the window, pours water upon the serenaders and puts them to flight. Soon after Rosaura and Colombina meet with Capitano Spavento and Arlecchino coming out of the house. Rosaura, all in tears, confesses her love for Florindo to the Capitano, and Colombina promises her hand to Arlecchino. The Capitano gets angry, but Arlecchino reveals to his betrothed the nature of the contents of his master's valise, unpaid bills of innkeepers, false papers and the like. Here comes Brighella, the man of many ideas. He is not alone. A whole squadron of captains, with ample cloaks, long mustaches and broad swords, is with him, and they march in cadence, marking the "bravata." The two knaves become pale with fright; and Florindo faces the Captain, sword in hand, but Pantalone, the Doctor and the rest interpose. The valise is publicly opened. And then, at last, with a burst of laughter, the captains cast aside their cloaks, swords and mustaches, and all the masks appear with their smiling faces. Pantalone gladly grants his consent to Florindo and Rosaura's marriage; and all Giocadio's actors come forward, waving their hats, and singing the salute of the comedy to the public.

As suggested by the nature of such a libretto, the music is chiefly melodic, and a return, under new forms, to the "bel canto" that is the essence of Italian music. In fact, Mascagni, it seems, has taken his inspiration from the pre-Rossinian tradition, and more especially from that *musica-buffa* of the eighteenth century, which through "La serva padrona," by Pergolesi, and "Il Barbiere," by Vaisiello, gave its masterpiece in Cimarosa's "Matrimonio Segreto."

The symphony of "Le Maschere" from the first recalls to the hearer's mind the particular style of those symphonies composed during the time that runs from Cimarosa to Mozart. The construction of the opera consists of more than forty pieces, each one existing by itself, and all connected by unity of style, by the different nature of the several characters of the comedy, and by the composer's own personality. The orchestra will chiefly consist of string instruments and wood instruments, with a very few brass instruments. The parts are distributed in this way: Florindo and Rosaura, tenor and soprano; Colombina and Arlecchino, second soprano and tenor; the Capitano, baritone; Pantalone, basso comico; Brighella, tenor; the Doctor, comprimario. And now, What will be the success of this new opera? It is difficult to predict. The historical moment will be propitious to the production of comic opera, but if the evoked name of Cimarosa is inspiring, it is also full of threats. It is hoped, however, that the attempt will be successful, and it is expected that Maestro Mascagni, after the sorrows of Santuzza, the idyl of Fritz, the tragedy of Ratcliff and the fantastic vision of Iris, will give us again the hearty laughter of the glorious Italian genius of old.

TEMPORA.

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THE following is the program for the first American appearance of Ossip Gabrilowitsch, the Russian pianist, at Carnegie Hall next Monday evening, November 12, with Emil Paur and orchestra:

Overture to Euryanthe.....	Weber
Concerto for Piano, No. 1, B flat minor, op. 23.....	Tchaikowsky
Overture, Egmont.....	Beethoven
Piano soli—	
Rondo, G major, op. 51.....	Beethoven
Etude, C major.....	Chopin
Barcarolle, G minor.....	Rubinstein
Valse, A flat major, op. 16.....	Rubinstein
Prelude to Die Meistersinger.....	Wagner
Hungarian Fantasia for piano and orchestra.....	Liszt

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ELECTION Day and our principal press day  
clash this week. This issue will appear twenty-  
four hours later than usual.

A NEW electrical machine for pianos has been  
devised which is said to be capable of regis-  
tering 2,000 notes a minute. But this is not nearly  
enough even for the average improviser.

THE Board of Aldermen have passed a resolution  
requiring organ grinders to pay two dollars  
license and limits the number to three hundred and  
fifty. The *Herald*, with unexpected humor, says  
that the resolution "would have been more welcome  
to several hundred citizens if the figures had been  
reversed." Aye, aye!

THE monument to Chopin in the Luxembourg  
gardens was inaugurated on October 17, the  
fiftieth anniversary of the composer's death. M.  
Massenet, president of the committee which with no  
little trouble has carried out and completed the  
scheme, has had the co-operation of many distin-  
guished literary and musical men, and among the  
latter, especially M. Féru, a pupil of Chopin, who,  
in the absence of M. Massenet, presided at the un-  
veiling.

IT is well known that Boston singers have rare  
opportunity to sing at the important events in  
that city. Outside singers are called in. On account  
of an accident the soprano engaged for the first  
Handel and Haydn concert had to cancel her en-  
gagement. What did that H. & H. do? Engage  
one of its Boston singers? By no means. Emma  
Juch, a singer who is positively passé in voice, was  
secured, while Boston could have furnished a Caro-  
line Gardner Clarke—just to mention one name.  
The Boston Symphony Orchestra rarely, if ever, en-  
gages a Boston singer. The claim is that the  
Boston local singers do not draw. They do not  
advertise; hence they are unknown; hence they can-  
not draw.

THE London *Musical Standard* tells the follow-  
ing story of a critic who criticised:

"An amusing instance of 'criticism' of this con-  
cert has been afforded by the local *Liverpool Daily  
Post*, which, in alluding to Alfred Bruneau's song  
cycle, thus rhapsodizes: 'Not so great, but in an ar-  
tistic sense more complete, was M. Bruneau's song  
cycle. This is a setting of six exquisite lyrics by M.  
Catulle Mendès on as many old-fashioned dances.  
The poetry, though 'decadent,' is full of lyric charm,  
and what painters call 'mystery.' The ideas and  
images are striking, beautiful and gay. Of course,  
the settings are in the rhythm of the dances. Miss  
Brema's rendering was as imaginative as it was  
technically perfect.

"As a matter of fact, owing to some trouble with  
the transposed orchestral copies, the 'cycle' was  
changed at the last moment for a couple of songs  
by Schumann and another, accompanied on the  
harp by H. Jarvis. The remark 'of course the set-  
tings are in the rhythm of the dances' is particularly  
'rich.'"

## DOHNANYI.

By Floersheim and Hale.

THE first performance of Ernst von Dohnányi's  
Concerto for piano was the event last Satur-  
day night at the Boston Symphony concert in Bos-  
ton. Music criticism must necessarily be of very  
uncertain quantity when two authorities like Otto  
Floersheim and Philip Hale can take such diamet-

rically opposite views on the same thing on a first  
performance each, as the following parallel columns  
will show:

Otto Floersheim in "The Mu-  
sical Courier," March  
14, 1900.

BERLIN, February 13, 1900.

The first appearance here of  
Ernst von Dohnányi was doubly  
interesting, because he created  
lately quite a furore in England  
and through the fact that he  
played his own piano concerto,  
which won for him the Vienna  
Boesendorfer prize, in close  
competition with the Böhm con-  
certo, of which I spoke at length  
before.

Now that I have heard Doh-  
nányi's work I am, for once,  
ready to agree with the vox  
populi. The first E minor  
movement of this work, which  
received the prize, for as such  
it was intended as a concerto  
in one movement, is as full of  
ideas as an egg is full of meat.  
They are not all of equal im-  
portance, but they are new, and  
never commonplace. The solo  
instrument is treated with con-  
summate virtuosity, and what  
struck me most favorably is the  
fact that Dohnányi really found  
a way out of the old fashioned  
piano technic of the Beethoven  
trill and scale kind, nor is his  
the Liszt brilliant, but fre-  
quently empty, passage work,  
nor yet the habnuechene  
technic, with some almost in-  
surmountable difficulties, of the  
Brahms piano concertos, but  
he really wrote something  
 pianistically new, which is le-  
gitimate and at the same time  
highly effective.

The treatment of the orches-  
tra also shows rare skill and an  
excellent sense of color. Where  
piano solo work is concerned,  
the band never drowns the solo-  
ist, and yet the accompaniment  
is not sparingly scored. Where  
the orchestra has something to  
say for itself the instrumentation  
often waxes very brilliant.  
In its present shape the first  
movement, however, is a trifle  
too long. The two subsequently  
written movements are in much  
more concise form. The an-  
dantino in A minor is the  
weaker of the two and becomes  
more interesting only when the  
strings in unison take up the  
principal theme transposed to  
the major, and the piano weaves  
all around it a brilliant counter-  
point.

The final vivace moves in  
sprightly waltz rhythms and is  
 pianistically very effective. To-  
ward the close a choral theme,  
which plays also an important  
part in the first movement, is  
brought in again and helps to  
bring the work to a logical  
ending. For the concerto of a  
composer twenty-two years of  
age I consider it one of the  
most promising and most talent-  
ed efforts I have ever encoun-  
tered. The mastery over the  
technical resources of composi-  
tion is remarkable in one so  
young.

Equally pleased I was with  
Dohnányi as a pianist. That he  
is musical to the tips of his  
fingers you may easily imagine  
from what I say above. His  
touch is a very crisp one, and  
so rich in dynamic variety that  
through these two qualities  
alone it becomes delightful. The  
technic is one of the most re-  
liable I ever heard and exceed-  
ingly brilliant, without being  
showy or ostentatious. Doh-  
nányi scored immediate success  
and recognition, both as a  
composer and a pianist, with  
last night's fashionable au-  
dience.

The same concerto will be played here to-morrow  
night. It will be difficult for THE MUSICAL  
COURIER to anticipate the performance, but the  
editor of this paper went to Boston to hear the work,  
and its performance there obliges us to state that we  
agree with Mr. Floersheim's views, and yet there  
will be others who will agree with Mr. Hale.

By the way, Mr. Hale has resigned the editorship  
of the Boston *Musical Record*.

Philip Hale in "Boston Sunday  
Journal," November 4, 1900.

Mr. Dohnányi's concerto took  
the prize offered by Bösendorfer  
(a piano firm) in 1898, when  
seventy-two concertos were sub-  
mitted to the jury—Messrs. Ep-  
stein, Gericke, Grünfeld, Les-  
chetizky and Rosenthal. Mr.  
Dohnányi's concerto received  
706 votes, Mr. Brandts-Buys',  
607; Eduard Behm's, 598. The  
work was first played March 28,  
1899, by the composer at Vienna.  
He played it at a Richter con-  
cert in London October 23, 1899,  
and at a Philharmonic concert  
in Berlin, under Nikisch, Feb-  
ruary 12, 1900.

Prize compositions are gener-  
ally viewed with suspicion, and  
there is just reason for this  
view. The composer, young or  
old, girds up his loins and pro-  
poses deliberately to astonish.  
He tells everything he knows  
without regard to space or time;  
he keeps the dear public con-  
stantly in view; and in the  
finale he sees his apotheosis, he  
sees himself ascending to the  
sky, laurel-crowned, while ap-  
plauding thousands gaze at  
the ascension. This concerto of  
Mr. Dohnányi, for instance, is  
a manufactured, swollen, bom-  
bastic thing. The introduction  
is merely a reminiscence of a  
mood of Brahms, and it awakens  
anticipation of—more Brahms.  
Occasionally in the work there  
are flashes of well cultivated  
talent; but as a whole, how pre-  
posterous, how windy, how mer-  
etricious is this concerto that  
takes forty-three minutes in ac-  
tual performance, without the  
count of breathing spells! The  
themes are for the most part of  
short breath, the development is  
chippy; the orchestration is  
muddy, or inconsequential, or  
laboriously ineffective, and the  
concerto as a whole is a frank  
appeal to the crowd. Mr. Doh-  
nányi played with speed, force  
and general abandon. I can un-  
derstand how by popular vote  
—706 out of 1,911 votes—he ob-  
tained the prize; for the crowd  
is always easily convinced by  
speed, noise, the use of pulsatile  
instruments when the attention  
might otherwise flag, and as-  
surance. So last night there was  
frenetic applause, in which the  
orchestra joined to such a de-  
gree that I feared for their work  
in the succeeding piece.



## Pacific Coast Notice.

THE correspondence and business of this paper up to about six months ago in San Francisco and California were controlled by Alfred Metzger. This man Metzger collected money due to the paper; made contracts and collected money for the same; secured subscribers and collected the money, and in no instance did this paper receive one cent from him and no accounting, although we repeatedly begged him for the latter, even if he had misappropriated the money.

He wrote to the editor of this paper that his deeds had subjected him to legal punishment, but we refrained from subjecting him to any ordeal. All we asked was for an accounting, which he did not grant us, ignoring totally our impulse not to have him prosecuted.

In view of this we kindly request all who have done business with Metzger for this paper to send us explanations and also statements of the transactions, as we desire to adjust these matters and learn exactly what Metzger did.

A competent representative for the Pacific Coast will be appointed during this season.

## GOERLITZ AND PADEREWSKI.

HUGO GOERLITZ has opened a musical and dramatic agency in London after having made up his mind to settle down permanently. He writes:

"I am under the impression that Madame will hereafter act as private secretary" (meaning Madame Paderewska).

Mr. Goerlitz says: "That Paderewski made a fortune under my management is a fact that cannot be wiped out."

We do not propose to publish the letter in full, because it contains matters of a private nature, unless Mr. Goerlitz will give us permission, which we should be pleased to receive.

Madame Paderewska attended to the box office in this country during the last visit of her husband, and it was then surmised that she would gradually assume a business function in his enterprise, particularly as this conduct is not considered bad form in Europe. Wives are much more interested in their husbands' business operations in Europe where the treatment of the female is based upon an entirely different code of ethics than it is in America.

In his approaching tour in Germany Paderewski will have the good fortune of playing the Steinway piano.

## SAVAGE AS BUSINESS MANAGER.

HENRY W. SAVAGE, the energetic manager of the English Opera Company, now occupying the Metropolitan Opera House, has an excellent article in the current *Criterion* on "Grand Opera as a Business." Mr. Savage announces himself as a business man, pure and simple, and states it as his belief that to the management of opera must be applied the same methods as a manufacturer applies to his affairs; "namely, energy and system." To this there need be no dissent. Opera sung in any language is nevertheless a business. On the continent the silent partner is the government that subsidizes; here the enterprise is the same as any other—it requires capital and brains. Mr. Savage has both. He is also said to have a partner, Mr. Grau; thus far the scheme has been furthered and engineered by Mr. Savage alone.

But there are some qualifications to be made, some exceptions to be taken to Mr. Savage's postulate. A man, for example, who goes into the pork packing industry is supposed to know something about the raising of hogs, something as to their market price alive and dead. He may, if successful, become an Armour. But to win this success he must know his trade. Now, we believe that, as Mr. Savage went into the musical business without any previous experience, he does not know the operatic trade, for a trade it is. He was originally in the

real estate business, is a speculator with iron nerves, and has an eye for the main chance. He is a business man, but not one to manage an opera company.

In his article he speaks of his lieutenants handling the various departments of his company; but they don't handle them artistically, and there's the rub. These same departments are the musical director, stage manager, property man, scenic artist and wardrobe mistress. Councils are held, so Mr. Savage avers, and action decided upon. Now let us consider the results.

The Savage company has been at the Metropolitan Opera House over a month. Its performances are, if anything, deteriorating, certainly not improving. When this organization was at the American Theatre fair performances were the rule. The crudities of the company were not subjected to the severe test of singing and acting in the Metropolitan Opera House; besides, the company was at a preparatory stage and not fit to cope with memories of the more skilled Grau troupe. But Mr. Savage, whose previous business training unfitted him for the more delicate aesthetic considerations of an impresario's avocation, rashly concluded that because opera in English was liked on Eighth avenue it must of necessity be welcomed on Broadway. He forgot—being a mere business man—that different streets, different standards; that we wish for voices, actors and general artistic skill, even if the tongue employed be English. If opera in German, French and Italian be well sung, why should the English language be a cloak for bad opera? Patriotism may cover a multitude of sins, but it is no excuse for poor art. Colonel Savage did not know this, does not know it yet—despite the poor business at the Metropolitan. He has merchandise for delivery, delivers it, and then wonders why the purchaser grumbles at its quality. In a word, it takes a shrewd business man to engineer grand opera, and one who knows the operatic business.

The entire scheme is built on the wrongful assumption that if English opera is pitchforked upon the boards the public will rise to it as eagerly as fish to the fly. THE MUSICAL COURIER, while admiring the energy and courage of Colonel Savage, regrets that these native qualities have been so misplaced. Opera in the vernacular, as conceived by THE MUSICAL COURIER, is to be no parochial scheme; it must be national, or not at all. Mrs. Jeannette M. Thurber had the right idea of a national opera, with its fountain head here, its tributaries feeding the country. But she was hampered by poor business men, men who refused or were not capable of putting her big plan into execution. Grand opera in English must be a national issue, not a private enterprise. It must not be limited by the desire for mere money getting, by local politics or by the advice of Machiavellian friends. The company at the Metropolitan is a mediocre one; above all, it has no head, no artistic head. What does Colonel Savage know of art, of artistic performances, of *tempi*, tradition, of orchestras, or of vocal requirements. Ask him and he will say that his place is the box office, and that he furnishes the steam to run the machine. True; but the machine must be an artistic one, else all the steam in the universe will not make it run as it should run. With the best wishes in the world for the success of opera in English, we regret to say that the experiment on upper Broadway is an unqualified artistic failure. Colonel Savage will know this before his season is ended.

THE fiasco made by Fanchon Thompson in "Carmen" last week in English opera only illustrates most poignantly our statement that opera to be an artistic success must be artistically managed. Miss Thompson, over-boomed by the cables, should never have been allowed to go on the boards. The dress rehearsal, had it been a serious one, should have revealed to a practical eye the

vocal deficiencies of this much advertised young person. And then the stories of her Paris and London methods of study would have warned an experienced manager that danger loomed ahead. The failure of Miss Thompson seems to have given the *coup de grace*, that is in the public eye, to a season already unduly prolonged. We are sorry for the scandal. It gives opera in English a terrible setback. The difference between routine and overpraised amateurishness was never better illustrated than by the easy and admirable assumption of "Carmen" by Selma Kronold twice last week, and Miss Thompson's painful attempt. Yet the latter has the hall mark of the Paris Opéra Comique on her work. We think that in comic operetta, or as a soubrette, she may yet—with perseverance—make a living, if not perennial fame. The critic of the *Times* suggested last Sunday that the only chance of success for the Savage company is the total withdrawal from the scene of the Italian and French company. Is Mr. Henderson ironical?

## BAYREUTH PROGRAM FOR 1901.

IT is announced that there will be produced at the Festival Theatre, Bayreuth, in 1901, "Parsifal," "The Nibelungen Tetralogy," and the "Flying Dutchman." There will be altogether twelve performances. The dates are:

July 22—"The Flying Dutchman."

July 23—"Parsifal."

July 25, 26, 27, 28—"The Nibelungen Ring."

Then after two days rest:

July 31—"Parsifal."

August 1, 4, 12, 19—"The Flying Dutchman."

August 5, 7, 8, 11—"Parsifal."

The "Nibelungen Ring" will be repeated August 14 to 17, and the twentieth performance, which closes the season, will be "Parsifal," August 20.

The performances of the "Rheingold" and the "Flying Dutchman" begin at 5 p. m.; the other works at 4 p. m. The issue of the tickets will begin March 1, 1901.

## MR. GRAU'S COMMISSIONS.

THAT Maurice Grau, the manager of the Metropolitan Opera House Opera Company, is a modern business man of mature experience is acknowledged in musical circles and the qualification is recognized as meritorious. Without unusual mercantile discernment Mr. Grau could not succeed in keeping the enterprise in the present condition of paying one hundred cents on the dollar; a condition which if it continues to prevail will mark him as one of the few men who succeeded in keeping afloat on the sea of solvency a foreign opera scheme.

The peculiar relations existing between him and his foreign employees, the stars brought over here by him, enable him to make considerable money on a commission basis out of these singers. Whether that is done or not we do not presume even to know and we doubt whether it would be a proceeding that could be condemned on business grounds. Signor Vannigummi is a baritone; he wishes to sing in America where he is absolutely unknown. He has excellent credentials and can, without notice, sing in 28 operas and has a repertory of 49; he knows that if he succeeds during his first season here he can make \$250 to \$400 a week, about as much as he makes in Europe in three months. He can say to the manager: "Put me on your salary list for the first year for any amount you please and pay me my trip and my hotel bills and keep my salary and all I ask is a good contract for subsequent seasons—if I succeed." An arrangement like this could be made and in foreign and even in American operatic circles it would probably be considered unquestionably and without contradiction legitimate.

Mr. Grau may be doing this and may not. He might have a contract with his corporation to do it and to turn in a share. He might consider it a legitimate managerial prerogative to keep it all. All these things, true or speculative, need not, are not, of ne-

cessity, condemned, and no one could place himself in an attitude of moral prosecutor to denounce the proceedings. On general principles it is no one's business after all what the inner compacts are between Mr. Grau and the musicians and singers he brings to this country. It is merely an interesting topic to those who are, as Abraham Lincoln said, interested in it. Even if it perfectly proper it may, the contrary rule notwithstanding generally—it may yet be interesting.

But there is one feature of the commission business which is of importance to the American musical public and in that Mr. Grau is an expert either for himself or for his corporation. Mr. Grau gets fifty per cent.—50 per cent.—on all the concert engagements of his singers.

When one of his sopranos is engaged to sing in an Oratorio Society or Philharmonic Concert and receives \$500 for her services she must pay Mr. Grau \$250.

When Plançon used to sing for \$600 a concert he paid to Mr. Grau \$300 of it.

When a festival engages three or five of Mr. Grau's artists and the hard working committee which must pledge itself to pay the usual deficit and is induced or through foolish public clamor compelled to pay—say \$4,000 for the services of these artists, Mr. Grau gets \$2,000 of it. It makes no difference whether Mr. Grau personally profits from this or whether it is part of the stock company's profits, the fact remains that this tremendous commission must be paid by the American people as a tribute to their absurd clamor for the foreign singer and Mr. Grau or his company gets it.

Let us see how this operates. Mr. Grau engages a singer in Europe, a foreigner as a matter of course and one who usually does not and cannot understand the American situation, for 40 opera performances here and has this 50 per cent. clause in the contract. The singer, then, through his advertisements of her as a great artist and member of his company, secures, at once, a prestige that brings concert engagements to her from all over the country. He pays her—let us say \$12,000 for the 40 performances, or about four or six times as much as she receives abroad. When applications come to him from concert givers, managers or societies, he demands and receives \$600 a night for her. Of this, \$300 goes to him or his corporation—a matter of no difference so far as the principle is concerned. He may not place her in 40 opera performances, but for each opera performance he may make an offset of a concert performance. The singing of that woman in the opera would then cost him nothing.

The plan, from a straight-cut, modern business point of view, might commend itself as absolutely delightful. Here is a gentleman, a member of the Legion of Honor, residing near Paris in a beautiful chateau, of which he deserves to be the owner, coming regularly to America with a batch of foreign singers (who all come here because, like Patti, they love America so much for a number of years) and filling all the important American vocal concert engagements with his opera singers, they doing the work at enormous prices so that he or his company can get one-half in order to reduce the cost of the opera, thus ensuring the dividend or a magnificent commission surplus.

Of course there is no way to get at this except through the books of the corporation, which are controlled by Mr. Grau, but it would be interesting to get at those accounts to learn how much our foolish American people pay as a bonus to the opera to listen to opera singers sing in concerts; or, if not that, to see from these books how much the Grau Company's commissions are from this revenue and how it applies, as an item, either in paying expenses or going toward a dividend or a surplus or a reserve fund. It is possible that the corporation has a contract with Mr. Grau permitting him to acquire these commissions.

It is not a question of the commissions or who receives them finally, or whether it is legitimate or il-

legitimate, or right or good, or bad or proper, or wrong or shrewd. It is a question of our musical life in America and whether such methods—right or wrong—shall prevail here with us. That is the question. Mr. Grau may be a great commercial genius and make millions for himself and his foreign aggregation out of America, but what becomes of the musicians and the music of America? Under this fearful régime not an American song, not an American work, not an American composer or singer is encouraged, and if we had a Mozart here or an Alboni or a Sontag—in fact any kind of musical genius—no prospect could be held out to him or to her. It is that feature of it—the strangulation of American musical talent—that impels us to maintain these constant exposés of conditions of which our people should be cognizant.

#### HIPNOTISM AND OPERA.

THE case of Miss Minnie Tracey, who was requested to decide whether she should resign from the forces of the Grau-Savage Metropolitan English Grand Opera Company, a step which she, as a matter of course, refused to take, notwithstanding the fact that she was told by the management that if she refused to resign she would injure herself artistically, leads to various reflections as to the value of the contracts signed by musicians with managers. Here is a contract that was signed by Mr. Savage after Mr. Grau and Mr. Savage had heard Miss Tracey sing in Paris, and had engaged her after seeing and hearing her. She had sung for a number of years in some of the leading opera houses in France, Switzerland and Italy, her engagements always running in various places from five to seven months each, and always being accepted by the commissions of the opera houses unanimously.

Miss Tracey did not seek this engagement, but was sought for because of her reputation.

Her reputation therefore was the basis of her contract, and this reputation was upheld when she sang in the Metropolitan Opera House and confirmed by the newspapers, the music critics and the public, the fact being demonstrated that she was in reality the leading artist of the whole aggregation. There is none to-day in the Grau-Savage Company who has received such uniform high commendations as has Miss Tracey.

Neither the public nor the critics have found any fault with her figure or her size as an impediment to her artistic work. As in the case of Parepa Rosa, Tietjens and Litvinne, the papers that are in the habit of indulging in such remarks went out of their judicious path to reflect upon the lady's size and figure. The same things that have been said about Miss Tracey—who is an infant next to Parepa Rosa and Litvinne—have been said about them, but there was no disposition ever manifested by anyone to suggest even that any of these artists—Parepa Rosa, Litvinne or Tracey—were interfered with in their artistic career because of their size, as neither were Alboni, Materna or Malten, or other women of heroic stature, hampered in their progress in any way as artists because of their personality. The operatic stage is full of examples of this kind. If necessary Miss Tracey could on the witness stand secure sufficient evidence to prove that some of the greatest of all singers were women of her size and figure. The conclusion therefore that Miss Tracey should resign because of this physical fact cannot be accepted, and in case she should go to law would not be accepted in view of the facts as they are developing in the case. American girls who have studied in Europe and who can sing like Miss Tracey, and who are ready at a moment's notice to accept roles in grand opera without a rehearsal even, are rare. We have scoured Europe as well as Mr. Grau and Mr. Savage, and we believe that we know a little more about the voice than either of the two gentlemen, with due

regard to them. Mr. Grau told the writer of this editorial that he could not tell when the chorus sang out of tune or when it didn't, and he furthermore asked the writer "What can I do to remedy this?" Mr. Savage is a gentleman who has never made any musical pretensions whatever, and it has always appeared to us through mental eyes as a rather farcical proceeding to see these two gentlemen perambulating around in the opera houses in Europe and listening to a singer whose voice (unless they look at the singer) it is impossible for them to declare to be a soprano or a baritone. They must do as they did with Miss Tracey—actually see the person—before they can tell what kind of a voice it is, and then they cannot tell. It is what one of the young men in our offices would call "the idiotsyncracies of opera in America"—when the manager cannot tell a voice and doesn't know the difference between a flour sack and a sackbut. Certainly, on the strength of anything like an artistic decision, Miss Tracey's resignation could not have been asked for, and was not asked for. Full credit must be given to Mr. Savage that he did not assume to judge Miss Tracey, musically or artistically. Mr. Savage is a candid gentleman and would not claim such a thing—not even with his chorus. But if American girls are going to be selected for the American opera here on account of their figure and not their voices, and if the size of the hip is going to be an impediment to vocal emission, why we might as well give up all hopes of any American opera, except with Brozel from Posen, Sepilli from Milan, Umpire Pringle from Brazil, where the nuts come from, and Meissinger, of Munich, where the beer comes from.

What is the scheme intended for, anyway? We have always advocated opera in vernacular because we believe in cultivating a national spirit and giving our own people who sing an opportunity to sing, and our people who play an opportunity to play, and those who compose to compose; and with all deference and regard for the Italian, French and German opera, our idea was that something should be done for opera here and that operas should be encouraged that are written by American composers with American text, in the English language, of course. There was no reason why some of these present operas should not have been continued, but we never believed that under a less pronounced prestige a scheme could be put through here that would repeat the same opera which Mr. Grau gives with his foreign high salary crime artists; and surely it is not an original scheme that Mr. Grau and Mr. Savage put through at the Metropolitan, in any way, shape or manner, in which we discovered some of the principles which formed the basis of our argument and campaign.

There has been no reason why any American composer should compose any grand opera up to the present time, because there has been no place to produce it. We believe that a certain class of operas should have been cultivated at the Metropolitan, even including such operas as "The Mikado," to which we do not object, because it is written in English text and not translated. Up to this time what object has the American musician had to compose grand opera? But it was for the purpose of giving him an impetus and giving the American singers an impetus, and giving American orchestra players an impetus, and giving people connected with opera in all their different fields, as painters of scenery and costumers, an impetus, that we advocated American opera under American auspices, and we did not object to this one so long as there was a tendency and evidence shown to drift in the direction of American opera. Operas written with English text, fit to be sung in the English language, and encouragements and prizes offered—as premiums are offered in other countries where art is stimulated, so as to have American composers come forward and show what is in them.

Mr. Grau will never in this world identify himself with any American music. The reason that he re-



ceived the Legion of Honor was because he secured the backing before the Minister of Fine Arts in France of the French people whom he brought over here. Madame Bernhardt, Mr. Coquelin, Mr. Plançon, Mr. La Salle, and some of the French people that are interested at home in these singers, went before the Minister of Fine Arts and said to him: "Here, dear sir, is a man who takes French artists to America and does something for them which they can never do here—makes them rich. He gets the American fools to put up millions of francs to hear these people sing out of tune and sometimes to scream and yell, and the more that they are boomed by Mr. Grau the more money they bring back to France and live here just as he lives here. Mr. Grau is not an American, Mr. Minister of Fine Arts. Mr. Grau lives right outside of Paris here and has apartments in Paris. He forgets his English between the time he comes back and goes to America again; he is so intensely French," and Mr. Grau received his Legion of Honor. At first the Minister of Arts said, "We don't give Legions of Honor to monetary managers of opera," to which one of the gentlemen replied, "Why, you did it down there at Monte Carlo with little Gunsburg; you gave it to him because he takes a whole lot of French artists every year to Monte Carlo. Little Gunsburg is the man who nearly broke the bank at Monte Carlo, and of course if you gave it to him, why you can give it to Mr. Grau. Both of them are monetary managers, and both names begin with G, and the only difference between the two is that Gunsburg knows something about music and Grau doesn't, but that is no impediment to the Legion of Honor."

That is the way, of course, this scheme here is to be conducted, with a total disregard of the whole principles at the bottom of it—of what it should have been—and there is not any opportunity for American girls. When they have made a success here and everybody says that they are all right, that they ought to sing in Grau's Italian opera; when everybody says these things, why, then, Grau and Savage simply say, "Well, you had better decide to resign, because you weigh more and sing better."

Now, then, in all seriousness there is very little more to be said. We haven't any idea at all what this contract of Miss Tracey's is worth, from a legal point of view, because, as we have repeatedly said during the last twenty years, we are not lawyers—we are only editors. We don't know anything about the legal value of that contract, but after looking at the matter we must conclude that the value of all musical contracts is about the same as this one. It is our firm conviction that there is not a single artist who is over here who has a contract with an American manager—not a single one and not a married one, who can hold the manager, legally. The contracts are all illegal, illegal in structure, illegal in construction, because they are gotten up with the intention of giving the short end of the stick to the artist. No artist can win a case against a manager on any of these present contracts because the manager can at any time say, "Well, go to a lawyer and you will see what your contract is worth"; and then if the artist goes to a good and honest lawyer the artist will discover that the contract is worthless. Suing managers is out of the question. There is no reason for doing it, because you must stay in America to do it, and you must spend money to do it, and if you win you lose, because that manager would never engage you again, and it would be considered as an offense by other managers. As an artist you must simply endure it, just the same as THE MUSICAL COURIER has for twenty years endured it with the managers. There is no possibility to do a thing except to go to Europe and stay there, and sing at small rates and become identified with the European system of opera and concerts, and secure your pension for life. That is what they do over there, and if you do sign a paper for the American Opera Company be sure of your hips.



#### From the Mystery of the Mist.

The Mystery of the mist is calling me  
Across the marshes' silvery solitudes,  
By phantom inlets and gray bordering woods  
To surging silence of a hidden sea.

Swathed in a twilight haze of amethyst,  
Beyond the salty sedges lies the verge  
Of immemorial oceans' endless surge,  
Entranced by the still Mystery of the mist. \* \* \*

If I might disenchant the spellbound space,  
To see beyond the veil that may not move  
For mortals; if my soul and sense could prove  
The beauty of mist-enfolded face;

Perchance her loving penalty would be  
To lay a darkness on my earthly sight,  
And lead me forth to lands of other light  
Far out beyond these marshes by the sea.

—Katharine Coolidge, in *The Atlantic*.

ERNST VON DOHNANYI had a narrow escape of it before leaving Hungary for the United States. The day previous to his departure he was surprised to learn that he might be summoned for military service. You may judge of his consternation! By the evening matters had cleared sufficiently for the Hungarian pianist to rush around to the residence of his fiancée, explain matters, rush for a marriage permit, wire for a cabin on the Campania, get married and sail for America. The whole business was conducted at such a breathless tempo that Madame Von Dohnanyi—a good looking, musical girl of Budapest—naively remarked: "Why, it was all so sudden that when I woke up I was in New York." Young Von Dohnanyi is a man of actions, piano and otherwise.

They say that the music which sounds best from the fingers of its composer never looks so well on paper. I shall not dispute this portentous piece of critical wisdom beyond taking advantage of the usual exception clause. And my particular exception just now is Arthur Whiting's "Suite Moderne" for the piano. It was played by the composer at one of his concerts last winter in Mendelssohn Hall, and its success with the public and the press was singular in its unanimity. Here, at least, was common ground on which the lovers of fresh melody and agreeable thematic treatment could join hands with the more exacting critics who look for formal patterns and righteous phraseology. Mr. Whiting's suite is in nine short moments. After its first performance I gave a very hasty and necessarily impressionistic sketch. On the white paper the notes say quite as much, if not more, than they did when urged to speech by the composer. And, let me add for the benefit of the doubters, that I went through the entire composition with a pair of Brahms binocular microscopes, but could find no parallel lines that need shock the ardent anti-Brahmsianer. Mr. Whiting still views his own face in the dressing glass when he shaves of mornings. This information for those who believe that he sleeps on a mattress stuffed with the words of Johannes Brahms.

The Prelude in D flat sounds a big healthy note. I am not sure but that it is the best thing of the set. It is certainly the most vigorous. No smell of the lamp here! Its reappearance at the close of the

suite is very effective. Number two in C sharp minor Chansonette is as Keltic as a poem of W. B. Yeats. It has the muted mystery, the hint of a sob. The Rhapsodie that follows is whirling and truly rhapsodic. But the dance into which it leaps I like far better. Rhythmical, full of African humor, it is a dance once heard never forgotten. The *Intermède* gives us pause. It is time. All that has passed has not left space for reflection. We reflect with Mr. Whiting, and the Brahmsianers have their caves, ears pricked on high. But a charming romance drives them to shelter. In it there is felt the pulse dramatic; the plot thickens. We are let down in a pretty caprice, followed by an elegaic melody in the centre of fanciful arabesques. In the finale Mr. Whiting seems to say, *Et Ego Virtuoso Sum!* He smashes through a half dozen pages bristling with interlocked octaves—and does it well. This episode really sounds better than it looks. With the booming of the prelude bells in our ears the suite ends. It is really very modern; its learning is well hidden, and, best of all, it is very Arthur Whiting. That the composer has not succeeded in hiding.

With his characteristic snobbery wherever musical people were concerned, Thackeray said of Samuel Lover (Handy Andy) that he threw into his songs "the whole of his little soul."

Elizabeth G. Jordan, editor of *Harper's Bazar*, found time enough to write a remarkably vivid, stirring story for the October *Pall Mall Magazine*. It is called "A Voice in the World of Pain." That the author feels tone no one can deny after reading this imaginative piece of work.

That versatile pianist and composer, Victor Benham, composed a piano sonata last summer. He will give thirteen historical recitals this season, the programs of which are most comprehensive. Mr. Benham's memory is remarkable, and I know of few better equipped *virtuosi*.

William C. Carl has edited thirty postludes for the organ. The selection shows Mr. Carl's taste and scholarship.

If you wish to play double notes, know double notes, soak your imagination in double notes, read Isidor Philipp's new *School*, devoted to this branch of piano technics. In three parts, part one is devoted to preparatory exercises, part two to seven studies from Alkan to Seeling, and in part three—here is the true Philippian touch—may be found a selection of double note passages culled from the works of the masters. Schirmer publishes both this and Mr. Whiting's *Suite*.

Of late I begin to suspect the existence of any such person as Isidor Philipp. To be sure, I have his photograph—an intellectual and amiable face—and also his autograph. But they may be "spooks." The enormous amount of editorial work purporting to be Mr. Philipp's leads me to the conclusion that, like Andrew Lang, he is a syndicate.

The new Scribner's "Musical Literature List" is appallingly complete. I never knew before that so many books dealing with the art and science and history of music existed. Frank H. Marling, the compiler of the book, devotes just one hundred pages to the catalogue. Need I tell you that every department imaginable is represented? It is the most complete musical library in the world.

Here is a new Bashkirtseff story:

"I often met her in the house of a mutual friend, who one day gave a little *fête* in his country seat

near Paris," writes a lady. "Marie Bashkirtseff and Bastien Lepage graced the party, and the lovely Russian girl, who, with her halo of pale blond hair and her clinging soft white frock, looked like a Druidic priestess, began the day in the most triumphant mood—for was not she the star, nay, the sun, toward which we all turned our eyes, blinking before so much loveliness! Bastien Lepage, her somewhat heavy but decidedly quaint adorer, was walking in her train, the fumes of incense were rising around her, she was in her own element, and her little feet did not touch the ground to which we, simple mortals, were attached.

"It happened, however, that myself and a friend had just returned from Venice, and a few words were said at lunch about the city so dear to all artists, and which Bastien Lepage had just then the intention of visiting. So, a little later in the afternoon, as we had both gone to sit under a shady tree somewhat apart from the noisy rest, the young painter came, bringing with him a rustic seat which he installed near ours, and began asking questions about Venice. He grew interested, and I may as well confess that we fell quite under the charm of his original mind, and that the conversation lasted a good three-quarters of an hour, if not more. Suddenly a most perfect little hand fell heavily on the young man's shoulder, and I saw Marie Bashkirtseff, white, and trembling with rage, looking at us with the eyes of a cat who sees her kittens in danger. She unceremoniously pulled the chair from under Bastien Lepage. 'Eh bien!' she cried, hoarsely, 'have you nothing more interesting to do than lose your time with old women?' (To shelter our feminine vanity, let me say that the elder of us was scarcely above thirty.) Bastien Lepage got up; he could not help it, for his seat was upset on the grass. 'No, nothing more interesting, mademoiselle,' he answered, frigidly. A flood of tears came to the large eyes of the violent little witch, and—let those who have never loved throw the first stone—Lepage became red to the ears, turned on his heels, and left us 'in the lurch.'"

\* \* \*

Mr. Finck has found a new story about Brahms: Brahms was noted in Vienna for his rudeness and lack of modesty. The late W. Beatty-Kingston says on this point:

"As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well read, clear headed, and humorous. But he could not stand competition; a shared social throne had no charms for him, and other people's brilliancy 'put him out.' When by any extraordinary accident he found himself relegated to the position of 'the other lion' who 'thought the first a bore,' his irritation too often betrayed him into actual rudeness toward people for whom he had the highest regard. At one of the W's select musical parties I remember an instance of how badly he could behave, even to such a man as Joseph Joachim—a prince of executant art and his intimate personal friend. Joachim had very amiably volunteered to play, and there happened to be no violin music handy except one set of the Beethoven, P. F. and Violin Sonatas (that dedicated to Salieri), which was brought by our hostess to the great virtuoso with the request that he would ask Brahms—she had not the courage to do so—to take the piano part. Turning towards Brahms, Joachim smilingly asked, 'Dear master, will you vouchsafe to play this with me for the amusement of our friends here?' 'I am not an accompanist,' growled Brahms, and, abruptly turning his back upon Joachim, strode angrily off into another room."

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In one of Miss M. E. Coleridge's new volume of essays I came across this telling passage:

"The unmusical are often devoted to music. They

love not only the martial air which sets them fighting, and the minuet, which sets them dancing in costumes of the time of Gluck, but much that is no more intelligible to them than the murmur of waves, the soft, dull falling of rain on grass, or the wind. They pass into a state of mesmerism, of senseless bliss or melancholy; they are held entranced in a delicate twilight of the mind. They do not know what o'clock it is, or whether they are in South Kensington or Hong Kong. Their features are vacant. They do not look as people look at a theatre, when the varying motives of the actors are repeated in a minor key among the audience. They are not keenly awake and argumentative like the congregation of an eloquent preacher, responding or contradicting. They are lotus eaters; theirs is the

Music that gentlier on the spirit lies  
Than tir'd eyelids upon tir'd eyes.

Yet they are by no means asleep, for they never forget to see—as the musical do. The lyre shaped stands of the orchestra send them back to Orpheus. They wonder what reed piping Pan would have thought of that vast porcupine, the organ, with the small, bright eye of looking glass. They take occasion to notice how like their instruments men become; so that a good violinist is no more separable from his violin than a good rider from his horse. They enjoy the flower bed effect of the chorus—the twinkle of the paper parts when a new page is reached, as though the wind were turning up the leaves. Most of all they delight to watch the eloquent back of the conductor—the cabalistic waving of arms and hands with which he rouses or quells that storm of harmony. A true magician he, so ruling and compelling time that every sense of the tyrannous thing is lost in those who listen; a true general—not only the incarnate spirit of the host that he leads, but the commander in a holy war of the immaterial against flesh and blood."

\* \* \*

#### The Jew.

The Jew at his best and worst, Jesus and Shylock stand;  
Galilee bred the one, the other a Christian land.

—Harry Lyman Koopman, in *Morrow Songs*.

\* \* \*

I was very much interested in reading the Strakosch memoirs, for I knew many members of the Strakosch, Barili and Patti families. There is a tradition, well hidden in my consciousness, that Adelina Patti once threw a kiss to a crazy, long haired, pallid admirer of hers, twenty-five years ago. I knew Carlotta Patti in Paris. She was a pupil of the Milan Conservatory and a gifted pianist. But she never worked hard. Nor did Carlo Patti, her brother, who had the stuff in him of a dozen violin *virtuosi*. All I ever saw him accomplish was cigarette smoking. Antonio Barili died before I came to this city, but I often talked of his music to his brother Niccolò. Ettore I knew as long ago as 1877. His son Alfredo tried to fill me pedagogically with Bach and Clemente. Ettore, they say, was the best of Rigolettos. I have seen letters sent him by his sister Adelina, in which she told him of her affection. An inscription on a photograph of Adelina reads: "To my dear brother and only true teacher." This picture is still extant. The fact is that all the Barili-Pattis were spoiled children of art. Music came to them as the wind to the trees. They had to learn; but with what ease did they accomplish that which others toil for like veritable galley slaves!

\* \* \*

I always considered Carlotta Patti the true vocal genius of the family. And what a voice! What an *Astafiammente* in "Magic Flute!" Her lameness spoiled her career; and the true story of that affliction has never been told. I hope that it never will be.

Clara A. Korn, an old colleague of mine, when I was connected with the National Conservatory, sends me a suite with the singular title of "Rural Snap Shots." The composition is for orchestra, and has already been played in public. As a set of piano pieces, the suite is pretty and effective. But the title should be changed. It is not, to say the least, felicitous.

\* \* \*

Henry Wolfsohn's new musical year book is the most complete that he has ever issued.

\* \* \*

My reading days are closing in, for the season is upon us, and ears, not eyes, must have their due. Yet I contrived time to read the extremely interesting series of essays on music and music culture by Aubertine Woodward Moore [Auber Forestier]. The title of the collection is "For My Musical Friend," and the author, with a rare clarity and admirable power of statement, covers a wide field. The piano and piano music is her objective, but she manages to touch upon spiritual issues, the purest philosophy of life, and bring to her subject—or subjects—a large and varied experience, a true sense of the noblest in art and life, with a sound practical series of observations which prove Mrs. Moore to be a practitioner as well as a theorist. She is a brilliant and scholarly pianist. I have heard her play many times, and always with profit and pleasure. Mrs. Moore has resided for some years in Madison, Wis., and is the centre of its musical life. This book of hers reflects her catholic culture and warm enthusiasms. The Dodge Publishing Company, New York, have given it a pretty garb.

\* \* \*

I could not go to Paris this year, so I did the next best thing—I read Esther Singleton's "Paris as Seen and Described by Great Writers," published in a handsome form by Dodd, Mead & Co. It is charmingly illustrated, and Miss Singleton has done her work of editing and translating with her usual felicity of touch. Authors from many countries are levied upon to furnish moving descriptions of the City of Cities. Hugo, Blanc, Enault, Balzac, Karr, Mérimée, Hamerton, Zola, Renan, Strauss, Richard Whiteing, Lavignac—a capital account of the Conservatoire—Thackeray, Gautier, Haussaye, de Banville—who handles the café with delicate skill—and many others. I miss only Flaubert, whose realistic pictures of the Paris of '48, in "L'Education Sentimentale," are without peer. However, one can't complain of Miss Singleton's generosity, who gives us in all 400 pages, not to mention a half hundred illustrations.

\* \* \*

Francis Neilson has led in active life the past five years. Besides stage managing at the Duke of York's theatre in London, he was also stage manager for the Italian and French opera last summer at Covent Garden. His book for a music drama I have written about. The death of Anton Seidl put a stop to the work. Now Mr. Neilson puts forth, through the J. B. Lippincott Company, a novel called "Madame Bohemia," and a novel with "play" writ large over its pages. In fact, I hear that Mr. Neilson has already turned it into a play. In its present form it is a realistic picture of certain interesting sides of Bohemian life in this city—if Bohemian it can be called. Like most dramatic authors, Mr. Neilson has dipped his hero and heroine, and villain into strong, telling colors, so that there can be no mistake made as to their relative characters. There is much that is exciting, even melodramatic, in the book, and toward the last you recognize the accomplished stage craftsmen, for the situations follow



each other with increasing power until is reached the grand climacteric. My objection to the close is the obviously impossible reformation of a certain pianist, who has been setting everyone throughout half mad with his selfishness. Then, too, the character of Drake is overdrawn, is too Quilp-ish for a book. On the stage all these vexing contrarieties will doubtless smooth themselves out.

Another thing. I fancy the author will catch it hot for his very free use of material he found at hand when residing in New York. The Vienna café set of bohemians may discover their portraits, though thinly disguised. Such names as Naton Silde, Hector D'Erblet, and several others are not difficult to decipher. Of the too poignant tale of the pianist and his foster mother I shall say nothing. It seems the one real part of the book—that, and an incomparably droll sketch of a Sixth avenue grocer. But, as I have already indicated, the book is a book of the play, though Mr. Neilson writes fluently, gracefully, and at times with power.

\* \* \*

Through the courtesy of Manager Loudon G. Charlton, I am enabled to give the English of Bemberg's novelty, "Ballade due Desesperée" for recitation, contralto, piano, violin and 'cello. It is translated from the French by Madame Katharine Fisk—who sings it—and turned into verse by Mrs. William M. Betts. Here it is, but who is the author?

#### The Song of One in Despair.

Poet:

Who knocks at my door so late?

Spirit:

I, a spirit, faint and cold.

Poet:

Come you, then, in love or hate,  
To a man so worn and old?

Give thy name, if thou wouldst find  
Shelter from the falling snow.

Spirit:

Nay, I pray thee but be kind;  
Open, for the chill winds blow.

I have wandered all the day  
From sun to sun and pole to pole;  
By your hearthstone I would stay—

Poet:

Nay—not yet—thou restless soul.

Give thy name. (Spirit)—'Tis Glory, friend,  
Immortal fame I give;  
Wilt thou to my prayer attend,  
Bid me "Come in and live"?

Not open yet? Pray let me in,  
I bring you love's warm heart.

Poet:

Nay, Spirit, I am old in sin,  
In love I have no part.

Spirit:

I'll give thee poetry and art  
And laurel wreaths and fame.

Poet:

Nay, nay, I pray thee to depart;  
I care not for a name.

Spirit:

Then, if these tempt thee not, take Gold;  
'Twill buy thee all desires.

Poet:

Nay, I am weary, I am old,  
Naught in that gift inspires.

Spirit:

Let Power restore what thou dost lack;  
Thou shalt the Purple wear.

Poet:

Alas! It could not bring me back  
The loves that once were fair.

Spirit:

Thou wilt not open to Life's joys?  
Then open to their close,  
For I am Death, who thus annoys  
And hinders thy repose.

But I will give thee peace and rest  
From all life's joys and woes;  
Then, open, weary heart, oppress,  
For Death great peace bestows.

Poet:

O Death! I welcome to my home.  
Thy presence, dark and dread,  
No more upon this earth to roam;  
My place be with the dead.

Come in! Come in! Oh, welcome guest,  
And sit ye at my board,  
For with life's cares I am oppress'd,  
To die, I can afford.

Pray, enter, Spirit, rest you well,  
And when you onward speed,  
Bear with you from this narrow cell  
A captive, once more freed.

I long to go where thou dost lead;  
One friend I leave behind—  
'Tis but a dog, for whom I plead,  
Dear Death, to him be kind.

#### MUSIC NOT UNDERSTOOD.

WHY is it that in spite of the appalling show of ignorance respecting music it is nevertheless the one art about which everyone professes to know something, and in which it is considered quite essential to be interested? That there is a great deal of humbug arising from this pretended devotion to music is freely shown by the fact that the majority of those people who would not hesitate to acknowledge that they find the books of a certain popular writer dull, or that they can get no enjoyment out of an exhibition of paintings, have not the moral courage to confess with Theophile Gautier that music is to them nothing but an "expensive noise." How frequently it happens that a man of otherwise keen judgment gravely assures you that he thoroughly enjoys "classical music," while in his mind he vaguely confounds "classical" with "dry," and deceiving nobody but himself regarding his real feelings in the matter, unwittingly places himself, by assuming this false position, into the same category with the girl who tells you that she "simply adores" Beethoven, and then holds an animated conversation throughout a performance of the Ninth Symphony.

This false attitude assumed toward music in general fosters the tendency of popular opinion to go to extremes, which necessarily is the greatest bane to the artistic progress of a nation—as long as the extremes are fads only, having but an ephemeral value as factors in the art life. As a further result of this tendency there is the detrimental one of its narrowing influence, for the encouragement and support that would otherwise be given to the furtherance of the art in general are hereby directed entirely toward certain phases of musical activity that happen to be popular and fashionable. Witness the money, attention and praise bestowed on the opera—even grand opera as presented at the

Metropolitan Opera House under the "star" system—and all at the expense of a whole world of other music, the beauty, and worth, and educational value of which are entirely lost sight of.

And why do we not have more of this other music? For the simple reason that there is no demand for it. If there were we should have more of it, but how can there be a demand for something that the people know practically nothing about? Why are such works as the piano and violin sonatas of Bach, Mozart or Beethoven rarely, if ever, heard? Or the larger works of Bach? Or the Brahms Requiem? And if they could be heard frequently, or at all, how many would go to hear them? And of those who did, how many would be actuated solely by a desire to pose as a musical connoisseur?

To say that only about 15 per cent. of the so-called "lovers of music" who constitute the opera and concert audiences are intelligent listeners is a fair estimate. The rest are there to satisfy their vanity or their curiosity. The want of discrimination that naturally arises from this state of affairs is accounted for by the utter lack of musical intelligence, and we propose to show that this is not only due to the tendency to go to extremes by following musical fads, but that the fault lies chiefly in the way music is taught in this country.

A student of chemistry, studying under a professor who lectures without explaining, thus: Holding two vials up before him, he says, "You see, if I take some of this and some of this and combine the two, and they are chemically pure, I shall get a white precipitate," may learn an interesting fact, but he will not learn any chemistry. For the essential part—what were the substances used and why they formed a white precipitate—was omitted in the telling.

And so it is with music. The system of teaching now generally in vogue at our conservatories and among private teachers results in the making of players and singers, but not of musicians in the true sense of the word. They, in their turn, either as interpretative artists or as teachers, exert a similar influence, and in this way that which is most essential—the knowledge of music itself, which leads to an understanding of and not merely a familiarity with the best works—is not taught.

To ram a lot of music down the people's throats and expect them to digest it, when they do not want it in the first place, and do not know in the second place what it is they should want, is a thankless task. It is this mode of "educating the popular taste" without going to the root of the matter that is at fault. The educational value of such a proceeding is nil, and until all this is changed any interest manifested in the cause of good music, be it in the form of a "Wagner cult," a "Bach cult," or "Brahms cult," or any other "cult," must to a great extent remain a poser.

It militates against the standing of musical artists to disappoint their audiences, and hence it injures them to have them announced unless it is absolutely certain that they are coming to fill their engagements. We observe that both Petschnikoff, the violinist, and Elsa Ruegger, the 'cellist, are announced for the coming season. This is curious from the fact that Petschnikoff plays in Russia this season and Elsa Ruegger has closed for the season in various countries in Europe, for she determined not to come here until the season after this. This is well known in managerial circles.

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## Passing Mention, By Aodh.



ALFRED BRUNEAU, in his reply to the *Figaro's* interviewer on the "Conquests of the Century in Music," says that the century is the Wagner Century, that he effected a revolution comparable only to that of Gluck in the eighteenth, but that Gluck, writing for Frenchmen in France, used methods that appealed to the French nature, while Wagner remained German throughout.

\* \* \*

There is nothing particularly new in this, but there is something new in the prophecy he makes, or rather the hopes he cherishes, respecting Wagner in the next hundred years. Bruneau has the courage to express the opinions that many men of less fame entertain, namely, that an entire reform of the Wagner poems is needed. All the saga stuff, the giants and gods, the dragons and norns, have outlived their usefulness. They perhaps had once a plea to exist as a counterpoise to the Greek heroes and demons which the old Italian school loved. But even this plea seems, to me at least, of little weight. The figures of the old Greek mythology, the adventures of Roman heroes, are better known to us than those of the gods who dwelt in Asgard and Walhalla. We know a great deal more about La Belle Hélène than about Brünnhilde, and have no need to study up volumes of Northern antiquities to appreciate her. We may call the days of the week by the name of Wagner's heroes, but we know more of Mars and Hercules and Venus than about Tiu or Thor or Freia. Even some of us who will remember the hero of our nursery tale, the immortal Giant-Killer who had, like the Wagnerian god, shoes of swiftness, sword of sharpness and cloak of darkness, do not recognize him in the "Nibelungen Ring." And if he did, we should not care a straw about him.

I vote for a thorough revision of Wagner's so-called poems; revise them out of existence. And when the reviser has his hand in, let him cut out a good lot of the unendliche melodie. When shall we greet the bold reformer? Meanwhile

The Gods give no answer,  
All silent their breath,  
As calmly they look from Walhalla  
Expecting their death.

\* \* \*

Once on a time a painter here painted a great picture, at least he said it was great. He explained to his friends that to be justly appreciated, it ought to be viewed to the accompaniment of four flutes and a narrator reciting a poetic description. His friends all exclaimed "great idea," but thought "Is it painting?"

Wagner's union of drama, plastic arts and music is a great idea—but is it music?

\* \* \*

One of the surprising developments of late days is that of musical memory. The older men, Bach, Gluck, Händel, Haydn, were not endowed with remarkable memories, but the later generation, Mozart, Beethoven and Chopin, possessed extraordinary gifts in that direction. In the older, indeed in comparatively modern days to play "without book" was unknown, and the change must be attributed to the example of Liszt. He was the first to play publicly in concert, "by heart," as we call it. The reason was that most of the pieces played by him during his career as a virtuoso arose out of impro-

visations, and only by degrees assumed a fixed form. He very soon, however, began to play the works of other composers by heart. Then his pupils began to play by heart, then pianists and instrumental soloists, and finally conductors took to conducting not only overtures and symphonies, but whole operas by heart. To-day we should all be very much astonished to see a pianist or a violinist or a 'cellist play with the notes before him. The vocalists kept up the habit, not because they needed the text before them, but because they did not know what to do with their hands.

All such feats of memory are, however, mere child's play compared to those professed by the conductor of the present day. The task was not so difficult with the older scores, but with the works of the modern school the accomplishment of it is a marvel.

\* \* \*

An Englishman, Henry Davey, has lately been delivering a lecture on the methods of strengthening the musical memory. He recommends beginners to learn by heart musical pieces with the eyes alone, without instrument, to write down an analysis of the piece, and then to play it slowly with especially intonation of the first note of each group in cantilene, passage work and harmony. It may be feared that, as in other method of teaching mnemonics, such as have been proposed for dates, multiplications and the like, what is one man's meat is another man's poison; so it will prove with Mr. Davey's suggestion.

\* \* \*

Gounod's "Faust" is the only one that holds its ground. But five other Fausts have passed into the limbo of vanities. Boieldieu, Rossini, Mendelssohn, Meyerbeer and Beethoven, all were attracted by the subject. The author of "La Dame Blanche," soon repented; the author of "William Tell" made up his mind to rest on its laurels. Mendelssohn could not find a librettist to suit him. Meyerbeer had the score pretty well advanced when death called him, and by his last will he enjoined his family to destroy the manuscript. This they did. The loss of Fausts by these four composers need not be regretted, but it is to be regretted that Beethoven did not carry out his once formed idea. Goethe was alive at the time when he would have been writing. Would the poet have been an aid or an obstacle to the composer?

Gounod's Faust is necessarily a French Faust, and this deepens the regret that no composer worthy to handle such a theme, infinite in time and space, has arisen to render in music the two parts of the universal drama that has heaven and earth for its scene, and eternity between the prologue and epilogue.

\* \* \*

A foreign critic says of English portrait painters that they possess the intuition and regard for the personality of their sitters that might be expected in the country of Habeas Corpus. But in music the "Have his carcass," as Mr. Weller translates it, may not be quite such a blessing. It may lead the composer to pay more attention to the body than to the spirit, to seek legal pleas for a little freedom, rather than breaking jail with wild cries of liberty, and make him forget that nothing is really informed by artistic vitality which lacks the rhythmic rush of creative enjoyment. There is not much rush in modern English music.

Miss Aimée A. Keyes, soprano, and John H. Byrnes, Jr., tenor, have recently given two recitals at the home of Mrs. John H. Byrnes, 215 West Eighty-third street, New York. The recitals were so successful that they are contemplating forming a musical club in the near future.

## Harold Bauer.

**H**AROLD BAUER, the celebrated piano virtuoso, was born in London, England. As a child with his sister Edith, a pianist, he was the idol and wonder of the musical world, for his violin and piano playing betrayed a genuine musical temperament and technical gifts bordering on the marvelous. After being solidly grounded in his art, the young Bauer attracted the attention of Paderewski, who advised him to study with Ladislav Gorski, the Polish violinist. Later Mr. Bauer's predilection for the piano became so strong that, acting on the suggestion of Paderewski, he devoted himself entirely to the study of that instrument.

The wisdom of this was apparent, for in two years the playing of Bauer attracted the attention of press and public, and not long afterward the young giant appeared in the pianistic arena a full fledged virtuoso. In London, Berlin, Paris and Vienna he was acclaimed a great artist; for his playing, so refined, musical and finished, is backed by a strong personality, an interesting personality. We predict for Mr. Bauer a success in America during his forthcoming season, for he is not alone a brilliant virtuoso—great as is his technical prowess—but a musical artist of the first magnitude. His readings of Bach, Beethoven, Brahms, Chopin, Schumann—particularly Schumann—Liszt and Rubinstein are distinguished by nobility of utterance, intellectual breadth and charm of manner.

In one Hamburg criticism we find Mr. Bauer described as the first Schumann player of his day. This was after a performance of the "Carneval." His reading of the Rubinstein D minor Concerto is one never to be forgotten. But let some of his press notices speak for the rare qualities of this artist:

Yesterday, at the crowded matinee of Joh. Aug. Böhm, the pianist, Harold Bauer, made his first appearance in Hamburg. Respecting his artistic antecedents, we have not been able to learn more than that Herr Bauer devoted himself first to violin play with success, and only in the last ten years has exchanged this instrument for the piano, of which he is the sovereign master. His technic is brilliant, developed in every respect in the highest degree; his play is smooth, clear and clean, and is throughout carefully elaborated.—Hamburgischer Correspondent, October 23, 1899.

Herr Bauer plays with intelligence, refinement and taste; his best performance was with Schumann's ever fresh "Carneval." Into this charming miniature and genre picture he breathed a breath of life. His refined play, his delicate style in bringing out the finest details, and his extraordinary wrist found in these pieces of Schumann many points of attack. The climax of his performance on the musical side was reached in the beautiful plaintive melody which Schumann baptized with the name of Chopin. It was the poet, the sensitive artist who spoke to us in these lamenting and dream-enveloped tones. Of Beethoven's giant work the Sonata, op. 111, in consequence of an involuntary delay in arriving, only the conclusion, the unique adagio. Herr Bauer played it with noble expression. He had the sentiment of the heavenly poetry of this music, this prodigious monologue of a lonely spirit, and even to have a presentiment of the meaning of a Beethoven implies a mystic celebrant. Liszt's C sharp minor Rhapsodie formed the conclusion of the long program, and in it, too, he gave brilliant proofs of his virtuosity. The public distinguished the grand and refined virtuoso by loud applause.—Hamburger Nachrichten, October 23, 1899.

One can always rejoice when in a time of poor artistic crops we meet such a fresh, aspiring talent as that of the pianist Harold Bauer, from Paris, in yesterday's matinee. He is not one of the piano gymnasts, but a pianist of growth. The soul of the pianist is, to a certain extent, evidenced in his touch; here lies the chief characteristic of his artistic work. Herr Bauer so displays his differentiated modifications in his tone utterance that one can from it form a favorable judgment of his capacity. To be provided with the whole equipment of modern technic is at the present day hardly a special advantage. All have technic, but, as Herr Bauer achieves, to subordinate it, and especially to place it at the service of delivery, is given to but few. The glorious victory which he gained from a crowded audience he owes in the first place to his noble musical virtues, his genuine, distinguished artisticness.—Hamburger Zeitung, October 23, 1899.

### Shannah Cumming's Dates.

**T**HAT the soprano who succeeded De Vere at Dr. Paxton's is holding her own is evident from the appended list of engagements made, with many others in correspondence:

New Haven.—Horatio Parker's Orchestra, November 8.  
Boston.—Apollo Club, November 14.  
Troy.—Troy Choral Club, November 19.  
Brooklyn.—Brooklyn Institute, November 28.  
Boston.—St. Cecilia, December 3 and 5.  
Toronto.—Concert, December 11.  
Montclair.—Montclair Club, December 17.  
Ypsilanti.—State Normal College, March —.  
Detroit.—Cecilia Society, April 9.  
Newark.—Orpheus Club, April 25.  
Northampton.—Concert, May —.

A musical evening was given by the members of the Cinea Club last Wednesday evening at the home of Miss Marie Brady, 310 East 124th street, New York. Among those present were: The Misses Marguerite and Maude Irving, Grace Hanley, Rose Cavanagh, Grace Campbell, Marion Brady, Anna and Emma Boylan, Walter Booth Simpson, Robert F. Greacen, M. J. White, Mortimer Clark, John Butler, Arthur Boylan, John Campbell and Harry Kuper.





OFFICE OF THE MUSICAL COURIER,  
256 Mance Street,  
MONTREAL, November 5, 1901.

**A**T a brilliant reception given in honor of Lord Strathcona on November 1 at the Royal Victoria College for Women, Montreal, the ensuing program was an important feature:

O Wert Thou in the Cauld Blast.....Mendelssohn  
R. V. C. Choir.  
Piano solo, Etude No. 5.....Paganini-Liszt  
Miss Eugenie Lewis.  
Song, Sognai.....Schira  
Miss Jeanie Rankin.  
Duo, Piano and Violoncello, Sonata, op. 183.....Raff  
Miss Lichtenstein and M. Dubois.  
Song, Ronde de Capulet, from Romeo and Juliet.....Gounod  
M. Saucier, accompanied by Madame Saucier.  
Piano solo, Mazourka.....Zarzycki  
Miss Eugenie Lewis.  
Songs—  
A Barque at Midnight.....Lambert  
Love Me if I Live.....Cowen  
Miss Jeanie Rankin.  
Violoncello solo, O cara memoria.....Servais  
M. Dubois.  
Song, L'Improvisateur.....Massenet  
M. Saucier, accompanied by Madame Saucier.  
Ye Banks and Braes.....Scotch  
Where the Bee Sucks.....Arne  
R. V. C. Choir.

Earl Gulick, the boy soprano, also sang, and won such an ovation that he was compelled to give an encore.

Compositions played by William Reed, concert organist, of Toronto, at his recital of October 18, at St. George's Cathedral, Kingston, Ont., included: Concert overture in C minor, Hollins; "In Paradisum," Dubois; Toccata in E major, H. M. Bartlett; "The Seraph's Strain," Wolstenholme; Fugue in C minor, Bach; Cantilène, William Reed; "On the Coast," Dudley Buck, and "Pontifical March," Lemmens. In addition to his promised appearance at the Pan-American Exhibition in Buffalo, Mr. Reed

will fill recital engagements in Perth, Ont., and Montreal, and also at the Toronto Conservatory of Music.

Ben Arthur, the retiring organist of James Street Baptist Church, Hamilton, Ont., was honored on October 28, when the musical committee and congregation presented to him a purse of gold. Mr. McArthur has become organist of St. Andrew's Church, Kingston, Ont.

Miss Racie L. Bochner has been appointed soprano soloist at the Centenary Methodist Church, Hamilton, where her duties will begin on December 1.

The Hamilton Orchestra is holding rehearsals.

Gilbert & Sullivan's opera, "The Gondoliers," will be presented in Hamilton on November 29 and 30 and December 1, when Thomas Stelle will direct a talented company of local musicians.

Mrs. Julie L. Wyman's vocal scholarships at the Toronto Conservatory of Music have been won by Miss Clara Carey, of Hamilton, and Miss Alice McCarron, of Toronto.

Miss McRitchie and Miss Archibald, pupils of Miss Elliot, of Ottawa, gained distinction in examinations recently held by Toronto University.

The Heintzman scholarship at the Toronto Junction College of Music has been awarded to Leslie Horner, who will continue his pianistic studies under Miss Via MacMillan, the clever and progressive directress of the institution.

L'Orpheon, Ottawa's French musical society, will shortly resume rehearsals.

The management of Her Majesty's Theatre, Montreal, prevailed upon Earl Gulick, the boy soprano, to remain in

that city last week in order to appear at performances of Arthur W. Pinero's play, "The Magistrate."

Miss Nellie James, a talented young contralto and promising pupil of Mr. Haslam, gave an artistic farewell recital in Toronto last month, prior to her departure for Europe, where she will continue her studies.

The Singers' Club of Toronto, directed by Mr. Schuch, will give a concert in Massey Music Hall on December 4, when Ernst Von Dohnányi is to be the solo pianist.

Ernest R. Bowles, formerly organist and choir leader of Oak Street Presbyterian Church, Toronto, has been appointed to a similar position at College Street Baptist Church, in the same city.

#### Percy Seventh Annual Organ Recitals.

THE regular series began last Thursday at the Marble Collegiate Church, when the popular young organist played a great variety of music, ranging from the German classic, Hesse, to the French modern, Widor.

The Hesse Theme and Variations was a model of repose and clean cut execution, affording much contrast of style, and the brilliant French works were given with a snap that brought out all their excellent points. Mr. Percy must feel grateful for the really affectionate manner in which the audience greets him; the immense audiences which attend these recitals show how popular they are.

Evan Williams was in fine fettle, and in Gounod's "Lend Me Your Aid" rose to superb dramatic heights, while Gwilym Miles sang with much tenderness of feeling; his "Two Grenadiers" appealed to all. At the next recital Mrs. Morris Black and George Leon Moore have engaged to appear. Many of these soloists coach with Mr. Percy, and owe much of their style to him.

#### Maud Powell.

MAUD POWELL has been touring and triumphing in the North of England. She returns to us in January, 1902, for a few months' tour, but will be back in London for the "season," where she is engaged for numerous concerts, including the London Philharmonic and a series of important chamber concerts.

The following is the opinion of the Sheffield Telegraph, after her recent appearance in that city of knives:

Miss Powell came, played and conquered. She chose as her first solo three movements from Bach's E major Sonata. This was, indeed, putting her powers to the test, but she played the several movements with facility, musically phrasing and high intelligence, and her performance was followed by connoisseurs with much interest, who gave prompt appreciation, Miss Powell having to return thrice to the platform in acknowledgment of continued applause. She afterward played Hubay's "Fantaisie Hongroise" in a marvelously clever manner, showing extraordinary mastery over her instrument. The great charm of Miss Powell's playing is her pure, limpid, singing tone. A storm of applause greeted her efforts, so that she was obliged to respond generously to encores. Her playing of Bazzini's Rondo was received with rapturous delight.

#### Charlotte A. Mead.

Miss Charlotte A. Mead, the talented vocal teacher, has taken a studio at 59 Fifth Avenue for the season. Miss Mead, who was a pupil of the celebrated Mlle. Langaa, is a most charmingly unassuming young woman, who has by sheer force of merit risen to an enviable position in the musical world. She has been re-engaged for the year as soprano soloist of the Newtown Union Evangelical Church, where she has been for the past five years.

Miss Mead will give a series of recitals later in the season, which will be duly announced in THE MUSICAL COURIER.

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PHILADELPHIA OFFICE THE MUSICAL COURIER.  
4230 Regent Square, November 3, 1900.

**M**Y duties as correspondent are not very arduous at this season of the year, one concert a week being the average which demands my attention. The recital given by Messrs. Wolfungen and Crozier broke the monotony of an otherwise uneventful week. In this much heralded tenor one can but admire the earnestness with which he throws himself into his work—an earnestness which, in fact, induces him to force his high notes in a most unfortunate fashion; apart from this, his voice in pianissimo is of surpassing sweetness, which makes one regret all the more keenly the fact that Mr. Wolfungen has preferred to adopt the German method, rather than that of the smoother Italian. Mr. Wolfungen is to be complimented on adding to the pleasure of his audience by providing a translation of all his songs, a thoughtfulness which is not often found among singers.

David Crozier was heard in several piano numbers, all of which evinced careful study and much painstaking. He also demonstrated while accompanying Mr. Wolfungen that he fully understood that much abused art.

Before this letter appears the Boston Symphony Orchestra will have given its initial performance of this season on Monday, November 5, followed by the first of the second series on November 7. Ernest Von Dohnányi, whom we hold in most pleasant remembrance, will be the soloist at the first concert. He will play his own Concerto in E minor, which has not yet been heard in this city. The symphony of the evening will be Dvorák's "From the New World," in which we Americans are supposed to hear ourselves as others hear us.

And still the noble work of lifting the unmusical public to Parnassus heights of understanding goes bravely on; last week I spoke of Misses Hopkins and Leonard, this time it is Thomas W. Surette, who has put his shoulder to the wheel. Six illustrated lectures will be given by him

on the "Great Composers, Classical Period," and, to quote the circular, these lectures "are intended to reach all, save that very small group of people to whom music is merely an unpleasant kind of noise."

In these last few words is the nucleus of a great thought: Why does not someone endeavor to save these few unfortunates? Think of the glory that would be his, if he lifted these musical outcasts from the depths of their iniquity.

The Alumni Association of the Philadelphia Musical Academy will hold its monthly meetings according to the usual custom. The first of the season will be devoted to a lecture on "The Opera," November 10, at 3 p. m. On the alternate months evening concerts will be given.

Frederic Moxson, who was heard last Tuesday in an organ recital of the American Organ Players' Club, has started in on a very busy season, and, apart from his outside engagements, it is his intention to hold a monthly musical service on the last Sunday of the month at the Central Congregational Church, where he is organist. "The Messiah" is in preparation for Christmas.

DOMINGA LYNCH SOUDER.

#### Tenor Giles at Portland Festival.

**T**HE success of the American tenor was great at the Maine Festival, and some press excerpts from Portland show this. He was there associated with such artists as Schumann-Heink, Campanari, Blauvelt, Burmeister, Davies and others.

Said the *Daily Eastern Argus*:

Mr. Giles made a very favorable impression in the Gounod air, "Lend Me Your Aid," in this his first appearance. He sang the noble aria with distinction and power, displaying a tenor voice of solid and enduring quality, a technic evincing careful training, and a style that is artistic and effective. It was good, straightforward singing, a voice of fine quality and considerable volume, and his hearers enjoyed it and asked for more, which was given by way of an encore.

This is from the *Sunday Telegram*:

Mr. Giles sang "Obadiah" in a manner stamping himself as one of the most promising young American tenors before the public. His singing of the great aria, "If With All Your Hearts," left little to be desired in voice or interpretation.

And this is from the *Evening Express*:

One of the events of the evening was the singing of Gounod's great aria, "Lend Me Your Aid," by Mr. Giles, a young tenor of New York, of present ability and exceeding promise. He has a mellow, resonant tenor, splendidly placed, and excellent in its range. Withal, his enunciation is rarely good, and he declaims with broad, musicianly intelligence. Greeted by salvos of applause, he gave Thomé's "Maids of Cadiz" in delightfully sympathetic style.

#### Martha Miner Complimentary Concert.

On Tuesday afternoon, November 27, at Knabe Hall, a concert will be given complimentary to Miss Miner, who has been ill so long, and is but slowly recovering. Messrs. Weeden and Smock are arranging details, artists kindly volunteering so far being among the best known of the city. The Musical Art Society will also assist.

## ENGLAND.



**T**TO LESSMAN, in an article on the Birmingham Festival, remarks that England is the classic land of musical festivals, and that long before the desire for such organizations awoke on the Continent, they were common in England. He points out, however, one striking difference. In Germany they come in reply to an artistic demand; in England they were based on philanthropic or charitable considerations. He then wonders why England, that once had a noble springtime of music, has in the course of the last centuries produced no pathfinder in music. Was the cause the destruction of all forms of art by Cromwell, or afterward did the influence of Händel destroy all creative energy? "I am convinced," he writes, "that the obstinate clinging to their musical gods have reduced the English composers to barrenness." He seems to hope that Wagner's example may encourage them. It has been fruitful in Germany; it may prove equally quickening in England, and a land so long closed to art may celebrate new triumphs.

● ▲ ●

This is preliminary to his statement that in his belief England already possesses "the coming man," an artist who has freed himself from the formalism and conventionalism in the bonds of which English art has hitherto been fettered, an artist who has given himself heart and soul to the great conquests which the great musicians of the past century have left as a heritage to the new, namely, Edward Elgar, "the composer of the only great spiritual choral work" produced on the occasion.

This is high praise for the "Dream of Gerontius" and its composer.

● ▲ ●

The Queen's Hall Promenade Concerts are in full swing. On the 18th the program opened with the first performance in London of a Turkish march, entitled "Bag and Baggage," by Algernon Ashton. This may be described as a *jeu d'esprit*, its chief theme being constructed with the notes B, A, G a (n) d B, A, G, G, A, G, E. It is bright and neatly scored. On Saturday the first performance in England was given of Herr Mottl's second Suite on melodies from Gluck's operas. This Suite consists of three movements: (1) March from "Alceste" and Minuet from "Iphigenia in Aulis," (2) Grazioso from "Paris and Helena," (3) Slavonic Dance from "Iphigenia in Aulis." Of these, the second is the most attractive, being extremely graceful and captivating; but the entire Suite is very interesting. Next week the novelties will be a Suite, "Ruse d'Amour," by the Russian composer Glazounow, and a Suite by Landon Ronald; while Monday will be devoted mainly to Wagner, Wednesday to Liszt and Schubert, and Friday to Mozart and Beethoven.

Dr. Henry Watson has presented to the Royal Manchester College of Music his valuable collection of old and curious musical instruments. The list of these com-



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At the Birmingham Festival Hans Richter wrote on Mr. Elgar's full score of "Gerontius" the following dedication in Teutonic English: "Let drop the chorus, Let drop everybody. But let not drop the wings of your original genius.—Hans Richter."

#### Wm. H. Sherwood.

THIS well-known pianist has been booked for many concerts and recitals for the coming season, which, with his lecture recitals at the larger musical colleges and schools, arranged for between his teaching days at the Sherwood Music School, Fine Arts Building, Chicago. Among Mr. Sherwood's concert engagements may be mentioned those at Elkhart and Terre Haute, Ind., with the Chicago Symphony Orchestra, and an afternoon and evening concert with orchestra at the St. Louis Musical Festival; in addition we note his engagements at Benton Harbor and Olivet, Mich.; South Bend and Indianapolis, Ind.; Buffalo and Jamestown, N. Y., and many others too numerous to mention.

The general recognition of the growth and improvement in Mr. Sherwood's playing has endeared him to the music lovers, and he invariably draws larger audiences on a return engagement than at a first visit.

Leoncavallo will write the Requiem which is to be performed at the Pantheon, Rome, on the first anniversary of the late King Umberto's death.

\*\*\*

The death is announced of R. A. Slawjanski-Agrenoff, the celebrated singer of Russian songs. He was beyond rivalry as a singer of Russian Lieder, and made a successful concert tour through Europe with his vocal troupe. Born in 1836 he made his first appearance, after quitting the army, at a concert of the Russian Musical Society by singing the tenor air from "Don Juan," but afterward devoted himself to Russian folksongs. He was a pupil of Slavik in Moscow. He leaves a very valuable musical library, in Russian folk music and folksong.

#### Hugo Becker.

THE advent of the distinguished German 'cello virtuoso, Hugo Becker, in this country during January next is indeed one of the events of the musical season of 1900-1901. His American debut is to be made in Boston, on January 11, with the Boston Symphony Orchestra, after which he will be heard with them in Philadelphia, Baltimore, Brooklyn and in New York on the 17th of that month. In addition to this tour with the Boston Symphony Orchestra he will play with the leading orches-



HUGO BECKER.

tral societies in the country, including the Chicago Symphony, under the direction of Theodore Thomas; the Pittsburgh Symphony, under Victor Herbert; St. Louis Choral Symphony, the Cleveland Symphony, &c. He will also be the soloist at a number of miscellaneous concerts given by private societies. Becker will remain in this country until the end of March, when he is compelled to return to Europe.

Hugo Becker was born February 13, 1863, in Strassburg, Alsatia. He is the son of the celebrated leader of the Florentine Quartet, Jean Becker. At the age of six his musical education was begun, first with the piano; then followed the violin, and later, of his own volition, the 'cello. His first teacher was Kannut Kundiger, the best pupil of Menter. The theory of music was taught him by his

father. At the age of fifteen Becker gained the position of court musician at the Mannheimer Court Theatre. After one year he resigned his position to study solo playing under Frederick Grutzmacher.

In the winter of 1880-'81 Hugo Becker, together with his father, brother and sister, undertook his first grand tour through Holland, Belgium, England, Austria, Switzerland and Italy. In England he made the acquaintance of the distinguished 'cellist, Alfred Piatti, whom he had the opportunity to hear many times. Becker continued this tour until the death of his father, in 1884, when he accepted the position of solo 'cellist at the Opera House in Frankfurt, where he remained two years. Then, many concert engagements being offered him, he decided to adopt a concert career. The Philharmonic concerts in Berlin and Hamburg, under the direction of Dr. Hans von Bülow, laid a good foundation for his reputation, which was also furthered by Bazzini composing and dedicating to him a 'cello concerto (still in manuscript). Another concerto for 'cello was composed and dedicated to him by Eugene d'Albert.

Becker has played in concerts conducted by the best known musical directors in the world, such as Brahms, Bülow, Grieg, Dvorák, Richard Strauss, Nikisch, Weingartner, and they all indorse him as the greatest 'cellist of the present time. He is universally considered as the "Rubinstein of the 'Cello."

Herr Hugo Becker played the concerto by Saint-Saëns with that most subtle and artistic finish necessary for the interpretation of this composition. He played it with unexcelled and brilliant virtuosity, the more acceptable as he always kept within the bounds of high art, ever evincing warmth of tone and nobility of expression. Naturally, his success was complete and emphatic. Hugo Becker will ever be a welcome visitor on our concert platform.—The Berlin Tageblatt.

With the greatest possible success appeared last night Hugo Becker, the great violoncellist, the son and artistic heir of his celebrated father, Jean Becker. He played Raff's violoncello concerto, op. 193, in D minor. Hugo Becker is a supreme master of his instrument, from which, magic-like, he draws the most tender and softest tones in the cantilene, combining manly power with a brilliant and astounding technic in the bravura passages. But his art is all the more refreshing, as in the most difficult passages this artist always retains quiet self-composure, giving the public the impression of being an energetic, thoroughly finished and magnetic artist.—The Hamburg Nachrichten.

#### Buck-Riesberg Song Recital.

THE afternoon of Friday, November 16, promises to see a large gathering at Knabe Hall, on the occasion of the recital to be given by Dudley Buck, Jr., and F. W. Riesberg. They will also have the assistance of a violinist, to be later announced. Added attraction is given the affair by the fact that the senior Buck, so famous in America's world of music, will play the piano accompaniments for her own sons.

Mr. Buck gave this recital many times in the West last summer, and among many excellent press notices is the following:

The evening was one of real music, this making it very much out of the ordinary line of concerts. Between each song Mr. Buck gave a short sketch of the song he was to sing, its historical setting, conditions under which it was composed, or some peculiarity making each song doubly interesting. His sweet and sympathetic tenor voice, which, too, he filled with passion, will long be remembered by all who heard him.—Waterloo Courier, May 17, 1900.

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## Reviews of Recent Music.

Arthur Whiting's "Suite Moderne," Op. 15.

THE name "Moderne" is an excellent title for the new suite by Arthur Whiting, which has been recently published by Schirmer. It is a collection of small pieces with new-fashioned names, as distinguished from the Gavotte, Sarabande, Fugue and Gigue of the old suites, and it is also entirely modern in spirit, melody and in the details of musical construction.

There are nine parts to the suite, and while there is a touch of the barbaric in most of them, thereby affording one point of resemblance among them, they are all quite different in character. The different treatment of the melodies in the various divisions shows Mr. Whiting to be a composer of great versatility, and only a complete master of the technic of piano composition could produce such a variety in execution.

Thus, his first movement, "Prelude," displays the melody in octaves and chords in the right hand, with rapid arpeggio accompaniment in the left. In "Chansonnette," broken chords in the left hand form the accompaniment. In the third, "Rhapsodie," the melody occurs in the middle part, with a running bass and chords above, changing to arpeggio runs with alternate hands. "Danse" is worked out with octaves in the bass for accompaniment. In "Intermede" the melody is woven through upper and lower parts; in "Romance" both hands play the melody and then the accompaniment alternately, holding the melody with pedal between times; in "Caprice" the melody has one note in a group of right-hand triplets, and the next in left-hand triplets; in "Melodie et Arabesque," it is in the left hand alone, and in "Finale" succeeding notes of the melody are played by different hands with octaves.

This variety of treatment does much to enhance the value of the piece, and occasionally serves to cover up a slight lack of interesting melodic material. There is much good melody in the composition, however, and if there are occasional weak points there are many examples of evident and rigorous strength. Take, for instance, the "Danse." The four measures given below will show it to be both original and virile:



Then there is a striking melody in the bass of the "Melodie et Arabesque," which is the eighth movement. This is too long to be given with the harmony, which is excellently fitted to the theme, but just the melody alone, which appears below, will be found to be extremely original and interesting.



Perhaps the most pleasing melody in the suite is in the

Chansonnette, which starts off in a joyous, frolicsome mood



and ends in a rather weird and melancholy way.

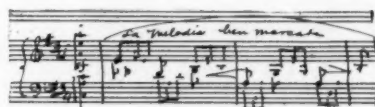


The "Prelude" contains a good stirring melody, quite suitable for an introduction, and the arrangement of notes in the chords gives it a "grandioso" effect. It is played furiously, with a constant run of arpeggios in the bass, and is very effective. In the example which follows the style of accompaniment used throughout this division is shown in the first measure, and the following measures give the melody as played by the right hand.



The "Intermede" is a pleasant piece of musical writing, though not so attractive as some of the others. The "Romance" is cleverly written and enjoyable but appears unhappily named. It seems more superficial than the "Danse" and "Arabesque" for instance, and does not convey the sentiment suitable for a romance.

The following example from the "Caprice" (Con moto e dolcemente) will show it to be a little piece of most graceful and attractive rhythm. The melody, though odd and undoubtedly original, seems to lack the element which brings satisfaction, but would probably be much enjoyed on account of its very frolicsome and scherzo-like character.



The "Rhapsodie" shows evidences of the same master hand in piano technic, and the arrangement of the melody, lying as it does between the running bass and the staccato chords struck by the fingers of the right hand not employed in playing the melody, is most effective. With all these excellencies, however, it is not so attractive as the other eight parts.

The "Finale" presents a method of execution quite rare, and leads up to the "Maestoso," which is a repetition of the theme give in the "Prelude" and ends with a "Presto."

Taken altogether Mr. Whiting's work is most admirable. It is almost perfect in unity, in the choice and order of its various divisions, and in its arrangement and musical set-

ting. The only fault to be found with it technically is perhaps an overstretching of good taste in one or two instances where little harmonic errors have been made purposely with the idea of producing original effects. In the following example from the "Arabesque" the progression marked is not a pretty one, although there is room for difference of opinion on this point.



As a whole, however, the "Suite Moderne" is an excellent piece of musical composition and should be examined by all pianists interested in the latest music. The few dull spots in the work serve to enhance the enjoyment of the bright ones, and the piece when properly played (for not everyone will be able to perform it as it deserves) would make a most appropriate concert selection for a piano soloist.

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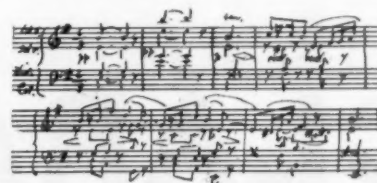
String Quartet No. 4 in E Minor, Op. 66, by Friedrich Gernsheim.

So many composers of the present day strive after weird effects, that it is delightful to find one who attempts only the good, solid, legitimate harmony, which is after all the foundation of all true music. Friedrich Gernsheim, the conductor of the Stern Choral Society and teacher of the Stern Conservatory at Berlin since 1890, has shown us in his string quartet No. 4 in E minor what good, plain musical writing is, and how wholesome it can be made without ornaments and frills or original but jarring discords. This quartet is his op. 66, and it is written in strict form. The old rules are carefully observed, except that there are no repeats.

Of its four movements, the first and last are in sonata form, the second is a rondo, and the third a theme with variations.

It is not a particularly brilliant composition, and no efforts in that direction are apparent. The themes are mostly pleasant, but not particularly striking or remarkable. The composer did not intend that they should be. But taking these themes he shows us what good things can be accomplished with them. The themes are like those unostentatious people who do not attract our attention at first sight, but whom we gradually learn to love and who are ever faithful friends.

An idea of the composition may best be obtained by examination of some of the themes given below. They are selected according to their attractiveness, except the fourth example, which is here presented on account of the seventh between the last note of the second and the first note of the third measures. This peculiar use of the seventh, which is creeping into so many compositions of the present day, appears in divers ways in the parts of the different instruments, and, taking this theme as a whole, the seventh, placed as it is, enhances the ambling, shuffling, ludicrous effect which it seems to convey:



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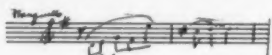
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First movement, second theme:



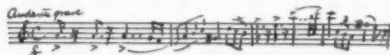
Second movement (rondo), main theme:



Another theme in the second movement:



Third movement (theme and variations):



Some songs recently received are "Thy Love, True Heart" and "Mine, Still Mine," for tenor or soprano, by Eugenio Sorrentino, and published by Theodore Presser.

"Phoebe" is a Parisian ballet-pantomime in one act, libretto by Georges Berr, music by André Gedalge.

Herbert Palfrey has written a good "Jubilate Deo" in A flat.

"Elegy," for violoncello, with piano accompaniment, composed by Samuel Liddle, is adapted for violin by Tivador Nachez.

The "Lost Chord" has been found again. Jesse Williams has arranged it for two violins, and it has also been arranged for male voices and dedicated to the Wesleyan Quartet.

One of Albert Mildenberg's latest songs is entitled "The Message." It is written for low voice, the compass being from A below middle C to E of the fourth space. It is a pretty song, and Mr. Mildenberg is the originator of the words as well as the music. It is published by Luckhardt & Belder.

Händel's "Recitativ und Cavatine aux Xerxes" and Schubert's "Die Allmacht," "Standchen" and "Die Rose" are arranged with an orchestral accompaniment by Felix Mottl and published by Breitkopf & Härtel.

"An Autumn Fantasy," by F. Von Blon, edited by Carl Hoffmann, bears at the top a verse of poetry, and underneath the poetry is the following explanation: "This music presents an autumn idyl in those phases suggested by the rhymed subject. It depicts, in opening, the typical autumnal mood, with its wistful melancholy, out of which bursts suddenly a full-voiced hunting scene, with its bugle calls, drinking song and rush and excitement of the chase itself. A brief closing movement brings a night scene, the deep impression of which is intensified by the plaintive mourning of the mother doe for her lost offspring." This is carrying program music too far. While we like to have a suggestion of the composer's meaning, we do not like it forced down our throats whether we will or no. How much better it would have been to leave out this explanation, allowing the poetry to tell its own story.

Carl Fischer has published the "Complete Method for Rhythmical Articulation," by Pasquale Bona, professor at the Royal Conservatory of Milan, from the fourth Italian edition, revised and augmented by the author, and translated by Gustav Saenger. His method is explained thus: "Correct rhythmical articulation consists in pronouncing the name of each note in exactly the same manner as though the words were being read, with that difference, though, that the word must be sustained for the length of time indicated by the note named; and in case the latter is longer than a quarter note, the vowel must be repeated, keeping it connectedly sustained for as many times as there are quarter notes contained in the note. In order to facilitate the movement of the tongue in groups of two, three, four or more notes, their different names must be pronounced fluently and correctly, as if reading a word of several syllables, and making a point of emphasizing the names of notes on strong beats."

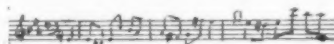
The first part gives exercise in time, in which a whole note on middle C, for instance, would be sung, "do-o-o-o," and a half note on G, "so-ol." There are exercises in the scale of C, in all possible kinds of time, exercises employing one interval only and little solfeggi. The second part consists of exercises in various keys, employing various rhythms and accidentals.

Some pretty children's piano pieces are "Tarantelle," by Bernhard Wolff; "Gondola," by F. G. Black; "Tarantelle," by F. L. Eyer; "The Prisoner and the Nightingale," arranged from H. Necke, and "Palm Branches," arranged as a duet. Of the "Three Piano Pieces," op. 22, by James H. Rogers, published by Arthur Schmidt, are named "Lavender," "Madrigal" and "Village Festival." The last is an excellent little piece of writing, and is most fitly named, while the first is a pretty little waltz.

Among some interesting piano morceaux are "Album Leaf," by Claire Ring, and G. Bachmann's "Rural Festival," of which a sample is given below:



"Remembrance Nocturne," by Alexander Scheinert, is decidedly reminiscent. Compare the following passage



with Chopin's familiar "Impromptu," op. 29:



Of large works the "Mass in Honor of the Sacred Heart of Jesus," by J. Wiegand, and A. Lejeal's "Sixth Mass in Honor of St. Dominic," represent the sacred music, while Henry Hadley's prize cantata, "In Music's Praise," about which so much has already been written, stands for the secular.

Following is a list of some good quartets: "In Viola," mixed quartet (Catholic), by Gaston M. Dethier.

"The Right Hand of the Lord": A Thanksgiving Anthem for Victory. Words from psalms, the music by

Myles B. Foster. For soprano, bass and chorus, with organ. Parts for strings, brass and side drum may also be obtained.

"The Radiant Morn": Hymn-Anthem, by Sydney Thomson. For soprano solo and chorus.

"The Monk of the Mountain": Humorous part song for men's voices, with solo in bass part, by Frederic Field Bullard.

"God That Madest Earth and Heaven": Mixed quartet, by Sydney Thomson.

"Through the Day Thy Love Hath Spared Us": Mixed quartet, with soprano and alto duet.

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#### High Class Music Under Difficulties.

HENRI WIENIAWSKI, the famous violinist, whom some older readers may remember having heard in this country, while making a concert tour in Russia with his brother Josef, a noted piano player, had some peculiar experiences.

The two brothers were to play in a large town in the interior and wished to see the hall in which the concert would take place. They were conducted through mud and snow to a large plank hut, which had been used for a circus, and on entering found nothing but bare walls.

"And is that where we are to play?" asked the brothers. "There are neither benches nor seats."

"Oh, that makes no difference," replied the marshal. "With us every one brings his own seat."

"Yes," answered the musicians, "but what about lights? There is not a lamp in the room."

"That's nothing, either," replied their companion. "With us every one brings his own lantern."

Having learned the simple manners of the country the musicians asked how the concert was to be advertised.

"Oh, that's easily arranged," answered the marshal. "It's true we have no printing press, but I will have a servant write the announcement in large letters on the door, and it will spread through the town fast enough."

A man soon appeared with a pound of chalk and began writing on the plank door. The brothers were somewhat dejected, but the marshal assured them that everything would be satisfactory.

Toward evening all the inhabitants were seen flocking to the place of performance, each carrying in one hand a seat and in the other a lantern. The house was crowded to overflowing. The mother of the performers was present, and seeing the rain and snow dropping through the roof on Henri while he played she was greatly disturbed.

"My poor son! He will take his death of cold!" she murmured, half aloud.

"Is that your son, little mother?" asked a kindly old man sitting near her, and, rising, he shouted to the young violinist: "Put your fur coat on!" Then turning to the audience he said: "His mother, who is sitting near me, fears he will take cold."

Other voices at once repeated the demand: "Put on your fur coat! Put on your fur coat!"

Henri paused and thanked them for their permission, but added that he could not play in a fur coat.

"That makes no difference!" cried the whole audience. "Put it on! Put it on!"

He did as he was bidden, and played as best he could, so encumbered.—Exchange.

#### Incorporated in Delaware.

THE Castle Square Opera Company has been incorporated in Wilmington, Del., to buy, sell and lease operas, operettas and musical works in that State, says the New York Commercial of November 5. Capital, \$20,000. The incorporators are J. A. Douglas, T. J. Burke and J. F. White, of this city.

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It is a well-known fact that theatrical people are all more or less superstitious, doubly so when they happen to belong to the musical category of the profession. From the last scene shifter up to the star, and beyond him or her to the great mogul, the impresario, the director or the intendant of an opera house, even if he be a veritable count, they all suffer—for it is a mental suffering—from the pangs of superstition.

Hence, and only through this peculiar condition, it can be explained that a work of so renowned a composer like Jaques Offen-

bach, his last and also in every way his most important one, "Les Contes d'Hoffmann," has remained an almost unperformed one. This neglect it owes to the unfortunate circumstance that on the night of its first production at Vienna the Ring Theatre catastrophe occurred, and consequently it was never given there afterward. Offenbach himself never lived to see a performance of this work, with which he had hoped to conquer for himself an honorable place among the composers of serious opera, for his ambition led him beyond the laurels he had won in the domain of operetta. In Berlin the work was given for the first time four years after Offenbach's death, in 1884, at the Friedrich Wilhelmstadt Theatre, when the famous Gusti Koch sang a different part in each of the four acts. Then the work disappeared again from the repertory and was not revived until a week ago to-day, when it made an almost triumphant re-entré at the Theater des Westens.

Hofpauer, the indefatigable and enterprising director of Berlin's second opera house, deserves the success thus achieved, which is likely to turn out a good financial one, as the two repetitions of "Les Contes d'Hoffmann" so far given drew big audiences, and they are reported as having been as enthusiastic as the big crowd of first-nighters proved last week.

"Les Contes d'Hoffmann" is designated as a "phantastic" opera and deserves this epithet more as far as the music is concerned than in regard to the libretto, although the latter in its main contents is based upon some novels of the poet, E. T. A. Hoffmann, who might aptly be termed the Edgar Allan Poe of Germany. But Jules Barbier's concoction of these three love stories into one, and the rather

inartistic but equally clumsy idea of placing them between a Vorspiel and a Nachspiel makes the whole seem fragmentary, and even with the aid of a text book the average audience will scarcely be able to comprehend the action of the opera. This serious defect is aggravated through the very poor translation of the text from the French into the German language.

What I could glean of the book, however, makes it appear as if the three chief female personages were all meant to represent only one and the same individual, and likewise the three villains in the plot are only Hoffmann's Mephisto in different garbs and characters.

In the Vorspiel, by which I don't mean the very significant orchestral introduction to the opera, Hoffmann appears with his student friends in Luther's wine cellar at Nuremberg. He is in good humor for a drink and the telling of his famous story. His enemy, the city councillor, Lindorf, is also present. Both men are in love with the prima donna, Stella, who, however, has previously favored the poet. The latter tired of her, and only when he learns that his enemy is also enamored of the fair singer, Hoffmann rails him before the entire company by telling stories of his love escapades, first among which stands the legend of Stella. But, while raving over her, Hoffmann becomes so imbued with the subject that he forgets time and place, and now we follow him into the reminiscences of his life, which embrace three different love stories.

The curtain drops over the cellar scene, and what Hoffmann further narrates is being enacted before the eyes of the spectators. In the scientist Spalanzani's home at Munich the poet falls in love with Olympia, an automaton, which, through a pair of spectacles bought of the evil Coppélius, Hoffmann beholds as a living human being. But when the spectacles are broken he recognizes his error.

The next scene brings us to the courtesan Giulietta's palace at Venice, where Hoffmann's evil spirit appears in the person of Captain Dapertutto. To gain the woman's love he sells her his reflection in the looking glass, just as Peter Schlemihl, her lover *pro tempore*, had sold her and through her to the evil spirit his shadow. With the captain's sword Hoffmann kills Schlemihl in a duel, but when he has taken from him the key to Giulietta's chamber the fickle fair one is seen to escape before his eyes in a gondola upon the Canale Grande in the company of Pitichinaccio, another one of her multitudinous lovers.

At last the poet falls in love with Antonia, a consumptive vocalist, to whom, like to her mother, singing brings death. Her father and also Hoffmann implore her not to sing, but the evil spirit, this time in the person of a Dr.

Mirakel, by means of magnetism and spiritualism influences her to sing passionately and ever more passionately until her throat emits tones which are death evoking. This is the end of the stories told by Hoffmann, and the last scene brings us back to the wine cellar, where we see the poet and his friends just as we left them in the Vorspiel. Now the real Stella appears upon the scene, and Hoffmann, recognizing that she is not worthy of his love, because she has more of the Giulietta quality than even a poet is apt to overlook, leaves her to the enamored city councillor, whereupon the curtain drops upon this in many episodes really phantastical action.

Whoever would go to a performance of "Les Contes d'Hoffmann" in the expectation of hearing some music of Offenbach's most popular *cancan* vein, or in the style of his famous operettas, in which he so successfully mocks the style of the grand opera, would find himself sadly disappointed. Once more, at the close of his creative career, the true musician, inborn in Offenbach, asserts itself, and he wrote music which is virtually so-called grand opera, and which in the Dr. Mirakel scenes reaches an altitude and a dramatic power which must force the admiration of the musical listener. Nor is his orchestra lacking in either brilliancy or descriptiveness, while above everything else his melodic invention is as fertile and as fresh as if the work had been conceived in Offenbach's prime. Hence I can safely reiterate what I said above, that his last is also his best and at any rate his musically most important work.

If you add to this fact the circumstance that the performance at the Theater des Westens proved in every way worthy of the value of the work presented you cannot wonder that the premiere created a deep and favorable, almost a sensational, impression. Praise for this, in the first instance, is due to the careful way in which the opera had been studied and was brought out under Kapellmeister Saenger's direction, who did wonders with his orchestra and chorus. Then also the effective style in which it was staged by Felix Ehrl. The different scenes, especially the scientist's study, which forms the second, and Giulietta's palace at Venice, with its view upon the Canale Grande, the Doge's Palace and the Bridge of Sighs, which appear in the third picture, were very *stimmungsvoll*. Among the solo singers Miss Sophie Heymann, in the very difficult to sing and equally hard to act part of the doll Olympia, was simply superb.

Offenbach surpassed musically in this role his prototype, the well-known Adam Nuremberg doll and the Puppenfee of ballet fame. Emerich Walter in the title part was surprisingly good, both vocally and histrionically. Steffens, who, in various garbs and impersonations took the part of Hoffmann's evil spirit, gave to each a characterization which lent it individuality, and this excellent basso also knows how to sing. Miss Salvi satisfied me in the part of Antonia, in every direction, while Miss Goetzel, in the impersonation of Giulietta, did so only in the way of looks and suggestive acting. She even succeeded in seducing Mr. Walter not only from the path of virtue, as demanded by the book, but what was worse, also into deviating from the correct pitch, which is always inexcusable. Beside her only Miss Hedwig Hübsch did not come up to the composer's demands. I dreaded the moment this pretty young soubrette in doublet and hose, and in the part of Hoffmann's student companion, Nikolaus, opened her mouth, which, however, was pretty frequently the case all through the opera. Wellhof was well off in various comic episodes, and even the many minor parts in the cast were satisfactorily taken and reproduced.

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cal entertainments of more or less great importance that it is a physical impossibility to attend, and hence also to notice them.

I called attention last week to the surprisingly large number of French artists who come over to Berlin this fall to be heard here. One of the most pleasing among them proved Lucien Wurmser, of Paris, a pianist whose name is not unfamiliar to readers of THE MUSICAL COURIER. At his first recital in Beethoven Hall last Saturday night he displayed a very clean fingered, evenly developed technic, refined touch nuances and exceedingly careful pedaling. He is also an artist possessed of considerable musical taste, albeit I felt a lack of power, physical as well as mental, in, for instance, the Beethoven A major Sonata, op. 101, while he interpreted the D major, op. 28, Sonata charmingly. I was sorry I could not stay to listen to his Mendelssohn, Chopin and Liszt selections, but intend to hear more of this sympathetic pianist at the second of his two proposed recitals.

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Instead I attended at the Singakademie a portion of Jasdra Sussman's concert with the Philharmonic Orchestra. This still very young violinist promised more as a wonder child some two or three seasons ago than he seems now likely to keep, although he is said to be one of Joachim's pet pupils. At any rate his reproduction of the Brahms violin concerto did not show sufficient musical ripeness, while the Ernst "Othello" fantasia was technically in many ways beyond the capacity of the performer. The Spohr "Gesangscene," with which he opened the program, was reported to me as having been the best interpreted work.

At this concert I heard again for the first time after her several years of absence from Berlin a vocal artist who was greatly appreciated in the meanwhile in Paris and Brussels. I speak of the chamber singer Elise de Nys-Kutscherra, who was in New York, if I mistake not, during the season of 1894-95. In the reproduction of the very difficult aria of "Alice" from Meyerbeer's "Robert le Diable" the lady evinced a feeling for the true style in which this music must be sung and a mastery of the technical difficulties which are heaped up in this aria, which were as pleasing as they were remarkable and rare nowadays. This, at least, was a piece of true singing, and if the voice in the upper register did not sound quite as fresh as it did several years ago, the pure quality of tone, the cleanliness of intonation and the musical intelligence, as well as verve, with which the aria was interpreted brought the lady a well deserved double recall amid hearty applause. In the singing of three Lieder—Schumann, "Mondnacht"; Hugo Wolf, "Elfenlied," and Richard Wagner, "Erwartung"—Mrs. de Nys-Kutscherra gave proof of the fact that she is just as sympathetic in song as in musico-dramatic interpretations.

● ▲ ●

The Waldemar Meyer Quartet give their popular chamber music matinees at the not over favorable or reasonable hour of 12 noon on Sundays. They would not draw much of an audience under the circumstances at New York or Boston, but in Berlin last Sunday the venerable Singakademie was crowded with a throng of listeners. What had drawn me thither was not so much the irrepressible desire of hearing the Beethoven "Kreutzer Sonata" performed by Prof. Waldemar Meyer in conjunction with Ferruccio Busoni, nor yet to hear a reproduction of the Sinding E minor piano Quintet, for I

could do very well without either of these two interesting works, especially before dinner on a Sunday. But I wanted to convince myself once more that I am not doing an injustice to so eminent an artist and musical a thinker as Ferruccio Busoni if I consider him a very poor or no composer at all, despite the fact that once upon a time he received the Rubinstein prize for competition. His string quartet in D minor, op. 26, which was performed for the first time on this occasion, is no music at all. It is so exclusively elaborated merely by cogitation, and not in the least bit begotten by inspiration, that it exasperated the audience, and they—what is rarely the case with a good-natured and easy-going German audience—protested at the close by means of violent hissing. Busoni's quartet would possibly have interested the musically educated portion of the audience perhaps through the amount of thoughtful thematic workmanship contained therein, but three-quarters of an hour of alleged music without a single palpable theme, which means no invention whatsoever, and, besides this intended and wanton cacophony, ugliness and constant lack of euphoniousness, will at last tire out even the most kindly disposed of listeners.

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If ever I saw an interesting modern Lieder program it was the one of our countryman, the excellent baritone and artist Arthur van Eweyk, for the first of his two recitals at Bechstein Hall, last Monday night. As I want to call attention to the whole arrangement, giving not only the name of the composer, title of the song, but also the poet's and the publisher's name, I reprint the program. Here it is:

Schifferliedchen (Gottfried Keller) (op. 22, published by Breitkopf & Haertel, Leipzig).....Felix Weingartner  
Wenn schlanke Lilien (Gottfried Keller) (op. 22, published by Breitkopf & Haertel, Leipzig).....Felix Weingartner  
Geübtes Herz (Gottfried Keller) (op. 22, published by Breitkopf & Haertel, Leipzig).....Felix Weingartner  
Morgen, op. 27, No. 4 (John Henry Mackay) (published by Jos. Aibl, München).....Richard Strauss  
Du meines Herzens, op. 21, No. 2 (Felix Dahn) (published by Jos. Aibl, München).....Richard Strauss  
Morgenroth, op. 46, No. 4 (Friedrich Rückert) (published by Ad. Fürstner, Berlin).....Richard Strauss  
Vier Lieder aus Seitenspiel, op. 40 (Ivar Mortenson, aus dem Norwegischen übertragen durch Eugen von Enzberg) (published by Wilh. Hansen, Copenhagen).....Christian Sinding  
Was will die einsame Thräne (Heinrich Heine) (published by Challier & Co., Berlin).....Alfred Reisenauer  
Das Schiff am Ufer, aus dem Cyclicus König Elf (Gustav Kastropp) (published by Joh. Aug. Böhme, Hamburg).....Alfred Reisenauer  
Die du bist so schön (Heinrich Heine) (published by A. Fürstner, Berlin).....Alfred Reisenauer  
Was treibst du Wind, op. 68, No. 3 (Konrad Ferd. Meyer) (published by L. Hoffrath, Dresden).....Felix Draeseke  
Könnt ich die schönsten Blumen, op. 29, No. 1 (Peter Cornelius) (published by Fr. Kistner, Leipzig).....Felix Draeseke  
Heimkehr, op. 67, No. 1 (C. Nordröck) (published by L. Hoffrath, Dresden).....Felix Draeseke  
Sternnacht, op. 81, No. 1 (Gustav Renner) (published by Challier, Berlin).....Wilhelm Berger  
Nachtroman, op. 65, No. 1 (Lydia Trofaiach) (published by Dr. Stern, Berlin).....Wilhelm Berger  
Der öde Garten, op. 11, No. 4 (Karl Gerock) (published by Heinrichshofen, Magdeburg).....Hans Hermann  
Frühling, op. 46, No. 5 (Detler v. Liliencron) (published by D. Rahter, Hamburg).....Hans Hermann  
Erwachen, op. 102-b, No. 2 (Erik Gustav Geyer, Deutsch übersetzt von L. v. Arentsschild) (published by Breitkopf & Haertel, Leipzig).....Philipp Scharwenka  
Mondeszauber, op. 4, No. 3 (Josef Nuggenberger) (published by Ries & Erler, Berlin).....Fritz Fuhrmeister  
Wehe, milder West, op. 5, No. 1 (Clara v. Tellemann) (published by Ries & Erler, Berlin).....Fritz Fuhrmeister  
Bruder Liederlich (Detler v. Liliencron) (MS.).....Robert Gound  
Of the entire first dozen of songs upon this program

there is not one which elicited in me the desire "I wish I had composed this," which, as far as my individual judgment is concerned, means that I don't consider them worth having been composed at all. The nearest approach to something Lied-like in the three songs of Wiengartner is in "Wenn schlanke Lilien wandelten," and just in this song, when he sets to music the third verse:

Und nach dem Takt, in dem du gehst,  
Dem leichten, reizenden,  
Hab' ich im Nachschau'n wiegend mich  
Dies Liedlein leis' gesungen.

he strikes up a halting, limping, syncopated rhythm, as if his best girl was a sufferer from the consequences of hip disease.

The songs of Reismauer were tame almost to insipidness, but he accompanied charmingly, unobtrusively and yet always sustainingly. The Lieder of Felix Draeseke, the Dresden composer, are not sufficiently appreciated yet by the general music loving public, or even by the singers. Of the remainder of the program I cannot say anything, as I was unable to remain to the end. Van Eweyk, although evidently slightly indisposed, and hence not in the best of voice or mood, sang musically and intelligently, as is his wont, and was loudly as well as justly applauded and many times recalled by an enthusiastic and fashionable audience.

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On the same evening I heard a portion of the piano recital given by Miss Vera Maurina at the Beethoven Hall. She is a young Russian of pronounced pianistic talent, and a pupil of Busoni and Sauer. I was pleased to note a great progress in her artistic development, which was especially apparent in the virtuoso side of her offerings. These consisted in the first part of the program of a Sonata by Philip Em. Bach, the F major Variations of Beethoven and the Chopin B minor Sonata, of which latter I heard the final movement, which was interpreted in a thoroughly satisfactory style. With Busoni she played the Sinding Variations for two pianos, and held her own against her former master, which is paying her a decided compliment. The last section of the program brought three numbers which were unknown to me before, viz., a transcription for piano by Balakireff of Glinka's romanza, "The Lark," a very brilliant and scintillating concert study by Sauer entitled "Meeresleuchten," and a concert paraphrase on the Polonaise from Tchaikowsky's "Eugen Onegin," by Pabst. Miss Maurina was much applauded after each of her efforts, and displayed in the manner in which she received these honors, as well as in her entire bearing at the piano, a modesty which is not all too frequently noticeable nowadays in our young artists of either sex.

Sauer himself was triumphant on the next night, both as a composer and a pianist. He appeared as soloist at the first of the six subscription concerts of the newly founded (I came near writing founded) Berliner Tonkuenstler Orchestra. It was a rainy and not over propitious night, and as the concert hall of the Deutscher Hof is not fashionable or situated in the section of the city from which concert audiences are wont to recruit, the audience was not a very large one. It made up in enthusiasm, however, for what it lacked in numbers, and I doubt whether Emil Sauer, used as he must be to scenes of exorbitant homage, has ever before been received with greater or more genuine enthusiasm. He performed his own E minor piano concerto, of which I spoke at length and most favorably in my Bremen Tonkuenstler meeting report, and

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which was since reviewed extensively by our Dresden correspondent, Mrs. E. Potter-Frissell. The work gains upon repeated hearing, especially the sprightly scherzo and the soulful cavatina, which form the middle movements of the work.

After a delightfully performed group of unaccompanied soli, Rameau's Gavotte and Variations in A minor, the first intermezzo from Brahms' op. 117 and the Chopin C sharp minor Scherzo, the spirit of which would have pleased Huneker, Sauer was again recalled so many times that he had to respond to an encore, while after the performance of his concerto the orchestra joined in the applause with an ovation in the shape of a fanfare. Otherwise, however, the new orchestra with the high sounding title did not so greatly distinguish itself, albeit it held its own in the accompaniment to the concerto and played the "Oberon" Overture and the scherzo from the "Midsummer Night's Dream" quite decently. The conductor was Franz Von Blon, who officiated in this capacity instead of the always too premature Karl Gleitz. The latter has retired for good, for his as well as the orchestra's good, and once more one might appropriately say of him, quoting in distortion from "Faust": "Alles Vergaengliche ist nur ein Gleitzniss." Who his successor is to be the management does not yet know, but one thing is certain, that if these new concerts are to be made a go, a first-class conductor must be found who can drill the orchestra and draw the crowd.

Emil Sauer's best friend on this occasion was the superb concert grand at his command, an instrument from the old renowned piano manufacturing firm of Rud. Ibach Sohn, of Barmen. The present heads of the firm, Mrs. Rudolf Ibach, Sr., and young Rudolf Ibach, her son, had come on from Barmen to enjoy Sauer's triumph scored upon their instrument.

A whole evening of works of the same composer, and chamber music at that, would seem to be a venture, and a successful one only in case these works are so widely divergent in character and so different in construction and workmanship that the interest of the listener does not flag during the performance. Hugo Kaun, from Milwaukee, achieved this success at Bechstein Hall on last Wednesday evening, when he presented to a large and representative audience, consisting for the most part of musicians, a program which was made up of two string quartets, a piano trio and two groups of Lieder of his own, all of which were listened to with apparent attention, and were received with so much genuine appreciation that the American composer could bow his thanks for continued applause after each of his works.

An extended notice of this will appear later.

The second symphony evening of the Royal Orchestra opened with Schumann's mournful "Manfred" overture, which Weingartner conducted in somewhat distraught manner. He grew himself again in the Fifth Symphony of Glazounoff, the one in B flat, which is not quite as important nor as beautiful in thematic invention as the same composer's Sixth Symphony (in C minor), which Nikisch produced here for the first time last season. The first movement is built upon a theme boldly purloined from Wagner's "Nibelungenring," but the workmanship, more especially the varied rhythmic treatment of the theme, and the orchestration are interesting. The latter is full of gorgeous colors throughout the entire work, and in this respect Glazounoff can vie successfully even with Rimsky-

Korsakoff. At any rate, the young Russian school excels in the mastery of the technic of composition, more especially in orchestration. The Scherzo in the key of G minor, with a very tender trio in D, is clever and very brilliant, but the slow and the final movements are perceptibly weaker in invention and general value.

Liszt's "Tasso," with its everlasting chromatic lamento and vulgar trionfo, gave Weingartner a chance to show off his orchestra and himself at his and their very best, and the rest was—not silence, but the Second Symphony of Beethoven. At the third concert we shall of course have the Third Symphony of Beethoven, but also as a novelty a Symphony in E by Suk.

At the Royal Opera House the "Ring" will be given completely during the coming week, with the following cast: Siegmund and Siegfried, Kraus; Brünnhilde, Ellen Gulbranson; Sieglinde, Fr. Hiedler; Fricka, Fr. Reul and Mrs. Goetze; Erda and Waltraute, Mrs. Goetze; Freia and Gutrune, Fl. Destinn; Mime, Lieban; Alberich, Nebe; Donner and Hunding, Moedlinger; Wotan and Wanderer, Bachmann; Loge, Gruening; Froh, Philipp; Fafner, Knuepler; Waldvogel, Mrs. Herzog; Fasolt and Hagen, Wittekopf; Gunther, Berger; Rhine-daughters, Herzog, Rothausen, Pohl; Valkyries, Herzog, Dietrich, Rothausen, Goetze, Reinl, Destinn, Pohl, Weitz, Dr. Muck will conduct.

Alexander Erkel, general music director of the Budapest Hungarian Opera, died at Bikes-Gyula last week. He was born at Budapest on January 2, 1846. In quick and successful artistic career the gifted musician soon became director of the national opera and conductor of the Philharmonic concerts. But also as a composer Erkel scored success with his Hungarian Overture, an opera and some prize crowned choral works. Alexander Erkel, who died of apoplexy, was married to the singer Tanner.

The Ferenczy Operetta Company, who are at present playing at the Central Theater, have acquired the German right of Gus. Kerker's "Belle of New York," and we shall soon hear this eminent musical creation in a German version, or refitment of the text into Berlin acclimatized surroundings, done by Benno Jacobson.

The Kaiser has sanctioned the plan of placing the proposed Richard Wagner monument at the edge of the Thiergarten, opposite Hildebrandt street. In size the monument, by the Emperor's wish, is to be held in about the same proportions as are those of the other monuments in the Thiergarten, viz., King Frederic William III., Queen Louise, Goethe and Lessing. A prize competition, open to all German sculptors, is soon to be published.

A telegram informs me of the success at Breslau achieved last evening, as Queen of the Night, in Mozart's "Magic Flute," by the American coloratura singer, Alma Webster Powell.

Arthur Argicwicz, the talented violinist, has accepted the position of concertmaster of the Helsingfors Orchestra, and has departed already for Finland.

Among the many musical callers at this office during the past few days were Ossip Gabrilowitsch, fresh from the triumph scored at the Hamburg Philharmonic Concert under Hans Richter's baton, when he performed the Tchaikowsky Concerto in so rousing a style that the au-

dience went wild over him, of which fact I already informed you by cable. He told me he was immensely pleased with the fine baby grand the firm of Everett & Co. sent him to his home in St. Petersburg to fit himself for his American tournee upon an American piano. Gabrilowitsch will start for New York on the 27th inst. on the steamer Deutschland.

Vera Maurina, the young Russian pianist of whom I spoke above, called and informed me of her engagement to play at the next concert of the Imperial Music Society at Moscow, under Safonoff's direction. Mr. Pilzer, with his youngster of ten years, the violin Wunderkind, Max Pilzer, of New York; Mrs. Théa Dorri, the Carmen from Chicago; Miss Martha Remmert, chamber virtuoso and court pianist; Miss Clare Woodbury, from Philadelphia; the Misses Catherine and Lydia Llewellyn Bell, who are by this time in Vienna; Gustav Baumann, the Breslau bandmaster; Mrs. Ibach and Rudolf Ibach, from Bremen, were further visitors.

O. F.

#### Earl Gulick.

EARL GULICK'S fame keeps growing and everywhere the boy's really skillful singing arouses wonder and enthusiasm. Following are two additional press opinions and two personal tributes:

#### Earl Gulick's Success—Receives a Warm Welcome at Association Hall.

Earl Gulick, the American Nightingale, sang last evening at Association Hall. Every available seat in the hall was occupied. Earl's rendering of "Sleep, Little Baby of Mine," by Dennee, was simply perfect. His exquisite pianissimo and the splendid degree of crescendo on his high C must be heard—they cannot be described. The like in a boy's voice comes but once in a generation.—Holyoke Daily World.

#### Earl Gulick, Twelve Years Old, Delights a Large Audience at Gray's Armory.

Standing motionless on the great platform of the Gray's Armory last night a lad in knickerbockers enthralled an audience with magic of his voice. The singer was Earl Gulick. "The Boy with the Heavenly Voice," as he is often called, and who had the honor of singing yesterday morning in Canton to Governor Roosevelt, the Republican candidate for Vice-President. The boy has a remarkable voice, which shows the result of excellent training. His successes do not seem to have spoiled him. He is a handsome little fellow and was brought from New York to Cleveland especially for this concert. The concert was opened with a violin solo. This was followed by a solo by the artist of the evening, Earl Gulick. When he made his appearance he received an enthusiastic ovation, and it was several minutes before the applause had sufficiently subsided to allow him to sing the first number. The last number, "Romeo and Juliet's" Waltz Song, was Gulick's most ambitious attempt, but he more than satisfied the expectations of the audience. In this number the clear and even quality of his voice was heard to its best advantage, and though recalled several times did not again respond to an encore, delighting the audience, however, by a delightfully childish shake of the head and his usual sweet smile.—The Cleveland Leader.

CANTON, Ohio, October 20, 1900.

To Master Earl Gulick, New York City:

Canton, the home city of the President of the United States, takes off its hat to the greatest boy singer in the world.

Faithfully yours, CHARLES CLINTON BOW,  
Exalted Leader of B. P. O. E., Canton Lodge.

69 BISHOP STREET, October 20, 1900.

DEAR MRS. GULICK—Before you leave Montreal I must let you know how pleased I am with your boy's voice. It was a great pleasure to hear him sing this afternoon at our Bishop's private reception. He has a lovely voice and his style of singing is most excellent. You should feel very proud of him. Believe me,

Yours sincerely, JOHN B. NORTON, A.R.C.O.L. Mus.,  
Organist and Choirmaster of Christ Church Cathedral.

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## FRANCE.

**A** GENTLEMAN prosecuting what he was pleased to call ethnological studies at the Paris Exposition came across a remarkable performance. It was a ladies' orchestra. The bowing of the fair violinists showed that they had been trained in Paris or Brussels. They were muffled up in Arabian tatters, their conductor was dressed like a Neapolitan, they played Viennese waltzes in an Arlesian village, while around them—oh, how shocking to every feeling—people were swallowing "American drinks."

He saw an old friend there. He saw some Cambodian dances executed by Italian ballet girls and at their head marched with her accustomed grace, Cléo de Merode.

© ▲ ●

Another old time semi-celebrity is in trouble. Yvette Guilbert is in Berlin in the doctor's hands. She began life as a cloak maker's trier on. She was of a good figure, but wished to improve it. She put on the last patent corset, and, like Lesbia of the beaming eye, so tight Yvette laced it that not a charm of beauty's world was left to stay where nature placed it. Poor diseuse! Your singing at any rate was not straitlaced.

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The list of Faust operas, melodramas, &c., is very large: Prince Radziwill (1814), Joseph Strauss (1814), Georges Lickl (Vienna, 1815), Ignace-Xavier de Seyfried (Vienna, 1820), Bishop (London, 1825), Charles Eberwein (1825), Béancourt (Paris, 1827), Louise Bertin (Paris, 1834), Lindpaintner (Stuttgart, 1832), Peellaert (Brussels, 1834), Jules Rietz (Düsseldorf, 1836), Conradin Kreutzer (1836), Gordigiani (Florence, 1837), Joseph Gregoir (Antwerp, 1847), Henry Cohen (Paris, 1847), Hugh Pierson (England, 1850), Charles Gourod (Paris, 1859), Arrigo Boito (Milan, 1868), Edouard Lassen (Weimar, 1876).

Add three grand symphonies with solos and chorus. Berlioz, "La Damnation de Faust" (Paris, 1846); Schumann, "Scenes from Faust" (1844-1853); Liszt, "Faust" Symphony (1840-1857).

Three overtures, Chrétien Schulz (between 1800 and 1810; Ferdinand Hiller (Paris, 1831); Wagner (Paris, 1849).

And miscellaneous, Schubert, melodies and choruses: Before 1820—Beethoven, "Song of the Flea," op. 75; Schumann, "Song of Lynceus," op. 79, No. 27; Adolphe Adam, Ballet, London 1833. Liszt, it may be noticed, left some fragments inspired by Lenau's poem.

An English journalist, writing of Charpentier's "Louise," says: "The music is of ideal loveliness. It is doubtful if anything so beautiful, yet so free from the taint of the commonplace, has been written for the stage since Wagner, yet the libretto, written by the composer himself, is crassly realistic. M. Messager takes up his baton. The music commences. It is that of dreamer or poet. The curtain rises and discloses the rooms of a Parisian artisan, the good woman his wife is seen at work in her little kitchen, the good man returns from work, greets his wife and daughter, and they sit down before a tureen of soup, which they sup in silence, what time the orchestra discourses exquisite music. There is very profound philosophy underlying this irradiation of common life with a glory of beautiful musical thought, but it comes as a shock all the same. Like Wagner, whose disciple he is, Charpentier is undoubtedly a philosopher, but it is to be hoped he will take an excursion next into the region of romance."

Unfortunately, there is in the piece a good deal of talk about free love, to which the English Lord Chamberlain

and Anthony Comstock might object if they studied the text. But as the work, if produced in New York or London, would be sung in French, the morals of the public need not be disturbed.

## Kaethe Piczonka Walker.

The New Solo 'Cellist for the Women's String Orchestra.

**M**ME. KAETHE PIECZONKA WALKER has been engaged to fill the place of Leontine Gaertner as solo 'cellist of the Women's String Orchestra, of which Carl V. Lachmund is the conductor. Madame Walker, who arrived recently in New York, has opened a studio at 169 East Ninety-fifth street. Besides playing at the concerts of the orchestra, Madame Walker will play at other concerts, and may be engaged for recitals and pri-



KAETHE PIECZONKA WALKER.

vate musicales in conjunction with other artists. She will also teach a limited number of pupils.

Madame Walker has brought with her to this country high credentials from England and Germany. She is the daughter of the German pianist, Piczonka, and from early youth has had the advantages of a refined and artistic environment. Madame Walker was born in London, and began her studies of the violoncello in the Piatti School of the British metropolis. Later she went to Leipsic, and there at the conservatory studied for six years under Professor Klengel.

In London Madame Walker made quite a reputation as a performer at private musicales, and for such functions her services were greatly in demand. As the number of women 'cellists is not numerous, Madame Walker's future here seems promising.

## Wagner, Weitzmann, Dvorak.

**A**N intimate friendship existed between Richard Wagner and Carl Friederich Weitzmann, the theorist.

The theorems of Weitzmann justified the practice of Wagner, and the personal friendship sprang from this artistic union. In Weitzmann's studio on the wall at the left hand of the door leading into the hall vestibule, there hung a small steel engraving of Wagner, with a wide border, under which he had written in exclamatory text, "Weitzmann soll leben!" All of Weitzmann's many students are sure to recall this picture. This laudatory wish was prompted by Wagner's high admiration of Weitzmann's profound knowledge of the accepted theories in harmony, counterpoint and form, but more especially on account of the remarkable ability he had shown in formulating the theorems which comprehended and justified the advanced practices of the romantic school. Liszt entertained a like admiration for Weitzmann, and whenever Wagner or Liszt visited Berlin they were sure to be found more or less at the house of Weitzmann in Eucke Platz. Weitzmann is regarded, and rightly so, as the theorist par excellence of the romantic school. He was no less an authority, however, on the theories and practices of the classical school, but no other theorist, before or since, has gone so far as he in establishing the theories of the romantic school.

Of living composers there is none more distinctly romantic than Antonin Dvorák. The Weitzmann analyses are as necessary to the explanation of his voice leadings and resolutions as they were to Wagner's.

One of Dvorák's students in orchestral composition during his sojourn in America was Michael Banner, who in his youth, a few years before, had been a violin prodigy. Mr. Banner brought to his studies with Dvorák a good musical temperament and a keen sense of orchestral tone color, but the great orchestral writer found the young man deficient in theoretic knowledge. "Mr. Banner," said he, "go and study theory with Mr. Bowman, then we shall get along together all right."

Mr. Banner studied with E. M. Bowman during the years 1893, 1894 and 1895, and proved himself a worthy pupil of an exacting master. As he gradually mastered the difficulties of counterpoint Mr. Banner commended himself more and more to the favor and instructive teaching of Dvorák, and as a consequence succeeded in writing several orchestral pieces of merit. Mr. Banner has been in Berlin and Northern Europe for the last two or three years and is rapidly winning for himself an honorable place among violinists and musicians. He never neglects an opportunity to speak in terms of highest praise of his theory teacher, E. M. Bowman, or to dilate on the simplicity and comprehensiveness of the Weitzmann system, of which Mr. Bowman was the editor.

## Schiller Criticisms.

RICHARD ARNOLD'S CONCERT.—As to Madame Schiller, it was fully demonstrated that she is without a rival at the piano in this country. \* \* \* In the Octet in D major, op. 9, by Rubinstein, she played superbly, and made a profound impression. \* \* \* It was, in a word, a perfect triumph for Madame Schiller, and commanded the undivided interest of an unusually critical and well informed audience.—New York Times.

Madame Schiller moves her audience like a persuasive, captivating orator. There is a rich and vivid individuality about her playing that gives every composition she undertakes the stamp of originality, and that draws the hearer to her as gently and irresistibly as the warmth of a spring day brings forth the green verdure of the fields. She always touches the soul of her composition, and through that she finds the doorway to the soul of the listener.—The Spectator, New York.

Of Madame Schiller's performance of single pieces, Liszt's "Mazepa" was undoubtedly the most startling, on account of the ease



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with which she overcame its technical difficulties. Saint-Saëns has referred to this composition as a frightful heroic etude, and a woman should be a piano heroine like Madame Schiller in order to promptly interpret it.—New York Mail and Express.

Madame Schiller is indeed an interpreter. She seeks the meaning of the work she has before her, and brings it out with such clearness and perfection that the hearer feels the fullest satisfaction. Nothing could be more delightful than her playing of Bach's "Italian Concerto." Her touch was as delicate as a breath of spring air, and one could but compare her with a pretty bunch of pink roses that lay on the corner of her piano.—New York World.

The most important number was Rubinstein's Octet, a work which makes exceptional demand on the technical and mental resources of the player. In the first movement her broad and massive style, no less than the depth of sentiment and command of delicate effects, were abundantly manifest.—The Keynote, New York.

## A Powers Musicale.

 N invitation of Mrs. Hadden-Alexander and Francis Fischer Powers a number of music lovers gathered at the Powers-Alexander studios on Saturday evening last to meet Mrs. Genevra Johnstone-Bishop, now of California. Mrs. Bishop arrived but a few weeks ago from abroad, and this reception in her honor gratified her beyond measure, especially as she met a few of those who have given their best for the furtherance of this "noblest of arts." Prominent among these were Mrs. Joseph F. Knapp, the friend of all true musicians; Miss Emma Thursby and the Ladows, of Yonkers, N. Y.

Mr. Powers opened an informal program by singing Allitsen's "Since We Parted" and "Love Is a Bubble," Schumann's "Somebody" and "Nobody," and three beautiful songs from the pen of the Danish composer Carl Busch were also given with equal pleasure. The singing of the latter songs was so much enjoyed that the guests were eager to know where they were published. They are "Remembrance," "Go Not, Happy Day," and "Where Is Another Sweet As My Sweet?"


Mrs. Hadden-Alexander played a group of Chopin selections and showed again that she is one of the satisfying pianists before the public. Miss Mary Lansing, of Troy, who, it will be remembered, scored a success at one of the Powers musicales in Carnegie Hall last season, sang "My Heart Is Weary," by Goring Thomas, with noble interpretation. Lassen's "Du Meiner Seele" and Bemberg's "Death," from "Joan of Arc," were given by Miss Florence Levi. Mr. Powers may be justly proud of her, as well as of George Seymour Lenox and W. N. Searles. We all know of Mr. Lenox and his singing, suffice that "Onaway Awake, Beloved," by Coleridge Taylor, and "Murmuring Zephyrs," by Jensen, were never more artistically sung. Mr. Searles' singing occasioned fine enthusiasm, and both he and Mr. Powers were obviously pleased at the unusual demonstration. Morris Powers Parkinson and Harry Driggs, a pupil of Mrs. Hadden-Alexander, young gentlemen whose ages are respectively nineteen and eighteen, gave very creditable piano performances, showing that careful training had been given in each instance. Horace Kinney's accompaniments were all that could be desired.

At the conclusion of the program the guests were further delighted by contributions from Miss Agan, Hobart Smock and Albert Mildenberg.

Mr. Powers and Mr. Alexander will continue these charming evenings the first Tuesday of each month throughout the season (instead of the morning musicales formerly given), closing the season with two large affairs at the Waldorf-Astoria.

John Andrus Crawford, the organist, was the soloist and accompanist at the concert given by the Y. M. C. A. at White Plains, N. Y., on October 26. His work was so well received that he has been re-engaged for a return on January 1, 1901.

## Russian Choral Society Concert.

 INCE George Kennan there has been nothing so distinctively Russian as the Russian lectures, with illustrations, both musical and pictorial, by that wideawake and gifted disciple of Rubinstein and Tchaikowsky, Platon Brounoff, and the concert



*Platon Brounoff*

given at the Educational Alliance Hall last Saturday evening was right in line with this.

The lecture itself was full of meat, witty, illumined with a master mind, and so vastly entertaining and profitable that no one was moved to leave until the close of the rather long program of over two hours. Mr. Brounoff said that in Russia there were three elemental powers, the Czar, the police, and the knout, and no wonder the people, after centuries of this, should reflect in their music the sadness of soul underlying the heart. His details of Russian life, the anecdotes he told, were all apropos, and served to show that the man is not only a talker, but, what is better, a thinker.

The aid given by the choral body, seated on the stage, was invaluable, their singing being on the whole characteristic and full of local color. In the chorus to "Igor," opera by Borodin, they did the best work of the evening; here was a four-part fugue, difficult of execution, and well performed. Some of the folksongs, arranged by Brounoff, were most interesting, and "Kalinka" appealed to all hearts, so well was it sung by tenor Richardson and chorus.

There is not in all America another such personality as

Brounoff in this particular field, and if this chorus will but study earnestly and constantly they will break the bounds of local reputation, always provided Brounoff is at the helm, for it takes a man of his stamp and character to bring results in this unique line.

That he also knows how to train the human voice became evident as the evening went on, for all the soloists were his pupils; among them Miss Weinstein has a brilliant soprano voice, and got a big encore; Miss Clara Gorn, recently mentioned as a most promising young singer, also gaining the sympathies of the public, by reason of sweet voice and personality. Miss Vivien McConnell, the pianist, played the G minor Ballade of Chopin's with dash and poetic sentiment, as well as the accompaniments of the evening with taste. Mr. Richardson, tenor, sang well, indeed, both alone, with the chorus, and in a duet with Brounoff, and the lad Shapiro, violinist, a pupil of Fonaroff, played with earnestness and abundant technic; he should have a future.

Brounoff played a piano solo, much applauded, and despite parades, fireworks and confusion of a down-town Saturday night, the audience was interested from the beginning, and, as stated, Brounoff held their attention the entire evening.

## The Galveston Disaster Concert, Paris.

**T**HIS was the event of this week in the American colony. "Everybody" was present, the day was lovely, the Folies-Marigny convenient, the program inviting, and such excellent care and attention had been given to detail by the organizers that all went off without a jar.

On the program was an American violinist, Carl Heinzen, who made an excellent impression, being twice placed upon the program, which in itself was flattering to a foreigner hitherto unknown in a French capital. He played a scherzo and introduction by David and a delicate légende by Carl Bohm. Both were listened to with attention and the "début" was in every sense successful.

It was whispered about that the artist was engaged soon to appear in the States, which took nothing from the interest of the performance.

Harold Bauer, likewise engaged for an American tournee, played in his inimitable fashion a delicious gavot by Gluck and Brahms, a Chopin etude and Schubert's "Hungarian" March. Also as encore a Liszt nocturne. He was applauded to the echo, as he always is, and especially so as it was known that the day following he should leave the city for an extended tour through Spain and elsewhere.

In Spain he is engaged for sixteen concerts in Barcelona, Tarragon, Valence, Madrid, Valladolid, Saragossa, Bilbao and San Sebastian.

The piano upon which Harold Bauer played was one of the Baldwin instruments, which, as is well known, received the Grand Prize at the Paris Exposition this year.

People at home who do not know the French spirit, the strength of their traditions, the exclusive jealousy with which they surround the instruments of home manufacture, and above all their obedience to prestige and precedence—those at home who have not lived in France and do not know these things cannot fully appreciate what a feat it was for this piano house to capture a Grand Prize on its first appearance at a French Exposition. This idea should be well dwelt upon and taken home by our people and fully understood.

Another thing which should be known and understood is the tireless and self-sacrificing industry, devotion to the cause of his employers, tact, manner, capability and general efficiency of the Baldwin representative at the Exposition, Arnold Somlyo. Efficient and devoted serv-

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ice is not so common that a case in point should be passed by in silence.

The company has likewise received extended gratitude for its very generous movement in connection with the relief of the Galveston people. The total expense surrounding the representation was paid by the piano company as a means of testifying its sympathy for suffering countrymen.

In connection with this concert should be mentioned the admirable singing of M. Théo Byard, the English balladist, who is at present in Paris studying for Grand Opera. He sang "Air du Printemps," from the "Valkyrie," and an English ballad.

## Proposed Festival in Syracuse, N. Y.

**E**NTERPRISING and music loving citizens of Syracuse, N. Y., propose to give a musical festival in their city next spring. An effort is being made to secure a guarantee fund of \$5,000, and subscriptions have already been booked as follows:

Dey Brothers.....	\$500
Chase & Smith.....	500
F. R. Hazard.....	500
Willis A. Holden.....	500
George E. Dana.....	250
F. E. Bacon.....	100
Neal & Hyde.....	100
J. P. Goettel.....	50
M. E. Driscoll.....	50
Leonard Groesbeck.....	50
Tom Ward.....	50
S. D. Solomon.....	50
W. H. Olmsted.....	50
Albert Kuenzlen.....	50
E. B. McClelland.....	50
W. H. Haberle.....	50

The Syracuse Standard of October 28, 1900, thus comments upon this commendable project:

The efforts being made to raise the guarantee fund of \$5,000 that is needed before contracts can be entered into with the orchestra, soloists and conductor for the musical festival which it is proposed to hold in Syracuse next spring are meeting with success.

If the \$5,000 is secured the expenses of the festival will be kept within that amount. Five concerts, three evening and two afternoon entertainments, will be included in the festival, and it would be astonishing if the total receipts did not largely exceed the expenses. When the large sums taken in during the brief engagements of the Damrosch and the Grau operatic companies and of Sir Henry Irving in this city are considered, the prospects of such a musical festival, that comprises five great concerts, more than paying the expenses incurred are very bright.

Guarantors of the fund are not asked to pay any cash in advance and the risk of having to pay a small percentage of their subscriptions is so slight that it should not deter enterprising business men, professionals, music lovers and others who will benefit from holding a festival in Syracuse, from assuming the possible risk involved in the project.

Many festivals are held throughout the country in the spring, and in order to obtain the services of the prominent soloists desired for this city, it is advisable to arrange dates with them as soon as possible, since it will be difficult to do so much later in the season.

### Wiener-Connell Musicales.

Miss Rosetta Wiener and Miss Connell, of Carnegie Hall, give their first musicale at the handsome studios of the former, 301 and 302 Carnegie Hall this Friday evening. Some especially fine music may be looked for.

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## Josephine Schaffer's Singing.

**T**HE chief feature of the operatic concert given by Signorina Matilde Galliani, at Wissner Hall, Brooklyn, last week, was the appearance of the young singer pictured below.

Miss Schaffer is blessed with a beautiful soprano voice of extended range and great powers of expression; this, together with handsome personal appearance, made her the success of the evening. Her first number was the



JOSEPHINE SCHAFER.

difficult "Gioconda" aria by Ponchielli, in which she disclosed herself as a singer of temperament, and a credit to the Galliani school. Enthusiastic applause led her to give an encore, the pleasing coloratura-valse, "Farfalla." Here she showed flexibility and brilliance.

Her later program number was the Boito "Prison" aria from "Mephistopheles," into which she put all her powers of expression and passion; indeed, it was realistic grand opera singing. Tumultuous applause moved her to sing again, this time the "Merrily I Roam," by Schleichfarth.

On the Sunday following a MUSICAL COURIER representative heard her in church, when she sang Gounod's "Oh, Divine Redeemer," as well as the duet, "Love Divine," by Stainer, with Mr. Smock, and in these she showed that steadiness of voice and dignified style most appropriate to the time and place. She should be secured by some church.

Signorina Galliani also sang, and in her are to be found that true Italian musical enthusiasm and verve which car-

ry everything before them. Her other pupils, Mrs. Nellie Bennett and Miss Roberta Orne, did their teacher credit, and others who participated were Miss Eleanor Bennett, mandolin solos; C. Rothmund, violinist; F. W. Riesberg, solo-pianist, who made a hit with his well chosen solos, and the Misses H. Salvatore and L. Rothmund, accompanists.

## From Paris.

PARIS, October 21, 1900.

**M**ISS RHODA FRIDA (Newberger) is in Berlin, where she is to sing in concert.

George Fergusson, the baritone, is teaching in Berlin. Among his pupils is Miss Stern, of New York.

Miss Rose Stelle is engaged at Nice for the opera season.

Among the students of M. Sbriglia is Mr. Dorington, nephew of Mr. MacDonald, of the Bostonians.

Mlle. Kikina, the vocal teacher, is finishing her vacation at St. Cloud.

Mr. and Mrs. Capehart have returned to Paris from Ostend and Aix les Bains. Mrs. Capehart recommences her vocal study this month. Her sister, the Baroness Bonchoer, of Brussels, is likewise in the city to continue vocal study.

Mlle. Martini, the teacher of mimé and stage action, is one of the busiest of the Paris professors, and was one of the first at her post after the vacation. She has many interesting pupils, of which more from time to time.

One of the most interesting concerts ever given in Paris was that offered as a farewell to her friends by Mme. Ludovic Breitner prior to her departure for the States.

On the program were M. Diemer, the French pianist; Coquelin Cadet, Mounet-Sully, all leading lights of the city; also Miss Elizabeth Parkinson, the coming star of the Marchesi School. Madame Breitner, in spite of, perhaps on account of, a comprehensible emotion, is said by those who know her best to have never played so wonderfully.

Melba studied two new roles with Marchesi before her departure for America, in "Trovatore" and "Don Juan" (Zerline).

Two of the Rothschilds are at present studying with Trabadelo.

Miss Berthe Johnson, pupil in piano of the Leschetizky representative at Paris, Miss Frida Eissler, has returned to her home in Manchester, N. H., by the Ivernia.

Madame Colonne has commenced her vocal lessons at 43 rue de Berlin.

Mrs. Charles H. Kloman is one of the most serious, sensitive and interesting of the present pupils in the Koenig studio. She is studying with a special view to teaching and concert work. She has sung for several years in a leading New York church. She sings French, Italian and German. Her repertory is extensive, her voice lovely and well trained, and she is making encouraging progress.

Miss Julia Klumpke, the violinist, is still in the country, but returns next week to continue her studies with M. Charles Remy, of the conservatory. Miss Klumpke will soon be ready for concert work.

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## FOREIGN NOTES OF INTEREST.

The opera "Iris," by Mascagni, has received an enthusiastic reception by a vast audience at the Teatro dal Verme, Milan.

A woman composer, Signora Eilsa Galeazzi-Novati, of Venice, has brought to completion a lyrical drama in three acts, "Ghismonda," from a novel by Boccaccio.

The last comic opera, "Peronica," by Messager, which has been recently given in Paris with some success, has been coldly received at the Carcano Theatre, Milan, and it is judged a failure.

On October 27 the Carignano Theatre, Turin, opened its season with Boito's "Mefistofele," which will be followed by Verdi's "Aida" and a new opera by Pietro Floridia, "Colonia Libera."

Goldmark has almost finished the two first acts of his new opera, in four acts, "Goetz von Berlichingen," taken from Göthe's drama. The other two acts, it is expected, will be ready within two years.

The well-known violinist, Edmund Singer, of Stuttgart, celebrated his seventieth birthday on October 14. He was born in Hungary, studied in Paris and Vienna, and after acting for some time as Kapellmeister at Weimar, settled at Stuttgart, where he still remains active as a teacher and professor.

The authorities at Bayreuth are preparing for the performances next July, special care being given to the scenic effect. The Flower Maiden scene in "Parsifal" is to be made more artistic, and in the "Flying Dutchman" there will be two full-rigged ships, with machinery to give them something like a vessel's motion.

Wilhelm Berger, who was lately turned down by the Philharmonic Society at Berlin, because he did not go to church regularly, is a native of Boston, Mass. His father was for many years connected with the music publishing house of Church, in Cincinnati. The "Lady of Jewish lineage," whom he married, was before marriage a well-known singer.

Alexander Slavianski-Agrenjen died some time ago at St. Petersburg in his sixty-fourth year. He studied in Milan and Paris; then he became one of the most enthusiastic promoters of the national songs. He organized many vocal concerts by Russian companies, making popular the national Russian songs outside of Russia. He also directed a musical conservatory, which gave excellent musicians and singers.

It was announced that the Vienna Männergesangverein intended to give some concerts at the Paris Exposition, and to take the opportunity of laying a wreath on Heine's tomb at Montmartre. Of such a purpose the Municipal Council of Vienna expressed its severest disapproval, and the society telephoned back that such a ceremony would not be performed. At a late general meeting of the society Dr. Krips handed in a resolution in which the action of the Municipal Council was denounced as an unwarrantable intermeddling with the private affairs of the society, which the society indignantly repudiated. When the time came for the resolution to

be acted upon the "order of the day" was moved, and Dr. Krips' resolution was shelved.

The French composer Saint-Saëns is writing an opera whose title will be "The Barbarians." It will be represented for the first time at the ancient theatre of Orange. The action takes place in Orange, in this same ancient theatre, at the time of the Cimbri's invasion. The scenery will be arranged as it was at the time and the cast will include the artists of the Opéra, of Paris, where "The Barbarians" will be represented soon after the première of "Orange."

Mr. Weise has secured the exclusive rights for the representation of the Wagnerian Tetralogy in Spain. The first will begin about November 15 at the Zarzuela Theatre of Madrid, and it will be, as far as possible, a faithful reproduction of the Wagnerian music dramas as they are given in Germany. Among the foremost artists there is the tenor Mr. Eruning; the basso, Mr. Reichmann, and the dramatic sopranos, Miss Egli and Mrs. Sücher. The orchestra of ninety professors will be under the direction of Mr. Lücher.

"Le Rêve," opera, by Bruneau, has been successfully represented at the Opéra Comique, of Paris. It was first produced nine years ago, but soon withdrawn from the scene on account of the hostilities with which it met for the many innovations introduced in the opera. Now it has been successful, and for the first time singers have worn the fashionable dresses of to-day on the stage. Bruneau is a pupil of Massenet and an apostle of the Wagnerian theories. At present he is engaged in a new opera, "L'Orage." The libretto is by E. Zola, and in prose!

The pianist, Ed. Risler, of Paris, has commenced his tour in Germany by a very successful soirée in Elberfeld, which was followed by a triumph at Amsterdam. His next appearances will be at Munich, Vienna, Berlin and Leipzig. At each of these five cities he will give five evenings with historical programs. The first of the series will be devoted to Couperin, Daquin, Rameau, J. S. Bach, Händel, Scarlatti, P. E. Bach, Haydn and Mozart; the second is given up to Beethoven exclusively; the third to Schubert, Weber and Mendelssohn; the fourth to Schumann and Chopin; the fifth exclusively to Liszt.

Signor Martucci will conduct a series of instrumental concerts at the Teatro Regio, of Turin, from December 5 to 20. Beethoven's Ninth Symphony and Wagner's "Venusberg" will be the principal features. Soon after there will begin the opera season, which will last until the end of Carnival. The following operas are announced: "Cendrillon" and "Sapho," by Massenet; "Zaza," a new opera, by Leoncavallo; "Le Maschere," by Mascagni; "Faust's Damnation," by Berlioz, and, lastly, two new oratorios by Don Perosi will be performed in this same theatre during the Lenten season; they will be directed by the author himself.

Prof. Albert Zabel, of St. Petersburg, has just celebrated the completion of the forty-fifth year of his activity in that city. He is an artistic figure of the first rank and undoubtedly the first harp player in Europe. He is a German, and at six years of age appeared as a wunderkind, playing on an instrument of eighteen strings. He became a fad of society, and used to stand on a table while playing at fashionable reunions. On one of these occasions Meyerbeer met him and took great interest in the child, providing for his musical training and procuring a scholarship for him. The harpist Constantine Grimm gave him free lessons. In 1848 his father died. Grimm could give

him no more lessons, and so he came to America with Gungl's Orchestra. But Gungl's company burst up, and the members got back—at least eight did—as best they could. Then Zabel accompanied Gungl to Russia in 1855, where he has since remained. When Rubinstein in 1862 founded the St. Petersburg Conservatory he appointed Zabel leader of the harp. He is also well known as a composer, his "Gretchen at the Spinning Wheel," "The Waterfall" and his harp concerto are pearls of harp music.

### Julian Pascal's Recital.

JULIAN PASCAL last Friday night gave his first recital in the United States in Association Hall, Newark, N. J. The hall was comfortably filled with an audience which was cordial, yet discriminating, in its applause. This program, with two encore numbers added, was given:

Etude in C.....Rubinstein  
Sonata, op. 81.....Beethoven  
Second Impromptu.....Chopin  
Etude in F sharp minor (The Butterfly).....Chopin  
Nocturne in C minor.....Chopin  
Prelude in G minor.....Chopin  
Scherzo in B minor.....Chopin  
Scherzo.....Pascal  
Nocturne.....Pascal  
Etude.....Pascal  
Twelfth Rhapsody.....Liszt

Pascal is a genre pianist, a veritable Meissonier of the keyboard; he is the exponent of a very rare school. Decidedly more polished than powerful, more poetic than broad, he nevertheless combines considerable virility and elegance. It is, however, as a tone colorist that he excels. The effects which he produces by the separate and conjoint use of the pedals are artistic in the highest degree. Being a pupil of Anton Krause, he could not, however, be otherwise than skillful as a pedagogue. Mr. Pascal is so musical, so dainty, that to hear him is to feel a certain restful pleasure not often associated with modern piano playing, especially of the virtuoso type. The word "finished" best describes Mr. Pascal's work. While his reading of the Beethoven Sonata was scholarly and illumined by a bright intelligence, Mr. Pascal seemed more at home when playing the Chopin numbers and his own compositions. After playing the Twelfth Rhapsody of Liszt, the pianist was recalled and gave this composer's Second Rhapsody. He had, too, to repeat his own etude, an exceedingly graceful conceit.

Mr. Pascal played an Everett concert grand.

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Judas Maccabæus.....Händel  
Elijah.....Mendelssohn  
St. Paul.....Mendelssohn  
Creation.....Haydn  
Seasons.....Haydn  
Redemption.....Gounod  
Stabat Mater.....Rossini  
Saul.....Händel  
Jephtha.....Händel  
Solomon.....Händel  
Paradise and the Peri.....Schumann  
The Swan and the Skylark.....Goring Thomas  
In a Persian Garden.....Lehmann  
Prodigal Son.....Sullivan  
Holy City.....Gaul  
Christmas Oratorio.....Bach

#### LIEDER.

Schubert.....Strauss.....Löwe.  
Schumann.....Brahms.....Liszt.  
Rubinstein.....Jensen.....Grieg.  
Franz.....

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## Music in Elmira.

ELMIRA, N. Y., October 31, 1900.

WAS it not Gounod who referred to music as "a divine art, but a beastly profession"? The physician who would go around dissuading people to forsake their established doctor and become his patients, offering as inducements speedier cure and lower prices, would be denounced at once as a quack and a cad; yet one is constantly hearing of precisely the same methods in "the music business," for it can then no longer be called a profession, but a very petty trade. There is room in Elmira for far more courtesy and honor in this direction. Established teachers are not visibly affected, but among the younger ones, who are unwilling to cope with all sorts of pettiness, the way is indeed discouraging. It is high time ethics were included in musical training.

A recent valued addition to musical circles in Elmira is Charles Hallock, organist and choir director of Park Church. Mr. Hallock is a former Elmirian, who for the past five years has held a position as organist at Newark, N. J. He accompanies and directs with much accuracy and taste. The present quartet of Park Church includes Mrs. Elwood Bender Crocker, soprano; Miss Anna L. Johnson, contralto; Edwin Grady, tenor, and Seth Winner, baritone, the possessor of a warm, sympathetic voice. This is Mr. Winner's first year with the choir. Mrs. Crocker, it is understood, is about resigning from her position; her successor not yet determined. The loss will not be easily repaired, as Mrs. Crocker is an exceptionally gifted singer, possessing a round, full soprano of wide range, beautifully cultivated. She is competent for any position or work. As Mrs. Crocker is always particular to sing good music, and sing it conscientiously, she has had a great local influence in elevating the standard of her art.

Our opportunities are somewhat spasmodic, and not as varied as might be, yet we are grateful for the two organ recitals following each other so closely. Clarence Eddy played fine on the evening of the 16th in the First Methodist Church, presenting a broad program in a most masterly way. In point of audience and management the concert was a great success, Mr. Anshalt and Mr. Weigester having the affair in charge. William C. Carl is to give a recital on November 12, christening the new organ of the First Presbyterian Church. Much interest is evinced in this, his first appearance here, as well as hearing the fine new organ for the first time.

Vocal societies have had varied and successful careers in Elmira as a rule. It promises better things for the future, however, that the Afternoon Vocal Society (women's voices) is entering upon its fourth season under flourishing conditions. From a beginning of only a dozen voices, the active membership has grown to nearly forty in number. The study this year will embrace two lovely things written for the society by Henry K. Hadley, "The Wanderer" and a slumber song. The director of the Afternoon Vocal Society is Reinhold I. Warlich, who is well known in the metropolis as the possessor of a beautiful voice and an unusually artistic way of singing. Mr. Warlich sang with much success in Buffalo on the 16th at the opening at Loud's Music Hall, and is to sing again in the same city on November 26, at the Saengerbund concert.

C'EST TOUT.

## The Herrmann Musicales.

Eduard Herrmann, violinist, and Carl Herrmann, pianist, are giving artistic invitation musicales in the Scottish Rite Hall, Madison avenue and Twenty-ninth street, on Sunday afternoons at 4 o'clock. The last of these successful events will take place on November 11, and in the next issue of this paper will appear an account of the series.

## Florence Gale.

Miss Florence Gale, a talented pianist, will give a recital in Mendelssohn Hall, New York, on Saturday evening, November 10, at 8.15. The Kneisel Quartet, of Boston, will assist.

## John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Sweetest Flower.....Hawley  
Mme. Mabel Claridge (September 24).....Eastbourne, England  
Miss Florence Lancaster (September 25).....Huddersfield, England  
Miss Blanche Gordon (October 4).....Harrowgate, England  
Miss Florence Lancaster (October 6).....Plymouth, England  
Mme. Bertha Moore (October 9).....Clifton, England  
Mme. Belle Cole (October 12).....Ripon, Eng. and  
Mme. Belle Cole (October 13).....Glasgow, Scotland

All For You.....Guy D'Hardelet  
John Bromley (September 29).....Wells, Eng. and  
John Bromley (October 3).....Wellingsborough, England  
John Bromley (October 4).....Bedford, England  
John Bromley (October 8).....Ashford, England  
John Bromley (October 9).....Rochester, England  
John Bromley (October 10).....Maidstone, England  
John Bromley (October 11).....Gravesend, England  
John Bromley (October 12).....Canterbury, England

Necklace of Love.....Nevin  
Mme. Marian McKenzie (September 30).....Islington, England  
Mme. Marian McKenzie (October 1).....Weston-Super-Mare, Eng  
Mme. Marian McKenzie (October 3).....Tiverton, Eng. and  
Mme. Marian McKenzie (October 5).....Exeter, England  
Mme. Marian McKenzie (October 6).....Torquay, England  
Mme. Marian McKenzie (October 8).....Hanley, England  
Miss Francine Dewhurst (October 10).....Kensington, England  
Miss Francine Dewhurst (October 12).....Brighton, England

In May Time.....Buck  
Mme. Belle Cole (October 12).....Ripon, England  
Mme. Belle Cole (October 13).....Glasgow, Scotland

In Memoriam.....Lehman  
David Bispham (October 8).....Sheffield, England  
David Bispham (October 9).....Halifax, England  
Charles Phillips (October 12).....Leeds, England

The Song of Sir Giles.....Willeby  
David Bispham (October 9).....Halifax, England

The Lark Now Leaves.....Parker  
Mme. Leslie Arnott (October 1).....Weston-Super-Mare, Eng  
Mme. Leslie Arnott (October 3).....Tiverton, Eng. and  
Mme. Leslie Arnott (October 5).....Exeter, England  
Mme. Leslie Arnott (October 6).....Torquay, England  
Mme. Leslie Arnott (October 12).....Ripon, England  
Mme. Leslie Arnott (October 13).....Glasgow, Scotland  
Mme. Helen Trust (October 1).....Colchester, England  
Mme. Helen Trust (October 2).....Kettering, England  
Mme. Helen Trust (October 3).....Dartford, England  
Mme. Helen Trust (October 4).....Eastbourne, England  
Mme. Helen Trust (October 5).....Croydon, England  
Mme. Helen Trust (October 6).....Crystal Palace, England  
Mme. Helen Trust (October 8).....Tunbridge Wells, England  
Mme. Helen Trust (October 9).....Winchester, England  
Mme. Helen Trust (October 10).....Taunton, England  
Mme. Helen Trust (October 11).....Bridgewater, England  
Mme. Helen Trust (October 12).....Exeter, England  
Mme. Helen Trust (October 13).....Torquay, England  
It Was a Lover.....De Koven  
Miss Florence Lancaster (September 25).....Huddersfield, England  
Mme. Marian McKenzie (September 30).....Islington, England  
Mme. Marian McKenzie (October 1).....Weston-Super-Mare, Eng  
Mme. Marian McKenzie (October 3).....Tiverton, England  
Mme. Marian McKenzie (October 5).....Exeter, England  
Mme. Marian McKenzie (October 6).....Torquay, England  
Mme. Marian McKenzie (October 8).....Hanley, England

Tears, Idle Tears.....Sullivan  
Kennerley Rumford (October 13).....St. James Hall, London

O, Swallow, Swallow.....Sullivan  
Kennerley Rumford (October 13).....St. James Hall, London

Rose Fable.....C. B. Hawley  
George Beckett (October 1).....Weston-Super-Mare, England  
George Beckett (October 3).....Tiverton, England  
George Beckett (October 5).....Exeter, England  
George Beckett (October 6).....Torquay, England  
George Beckett (October 13).....Ripon, England  
George Beckett (October 13).....Glasgow, Scotland

When First I Saw.....Lassen  
Mme. Leslie Arnott (October 1).....Weston-Super-Mare, England  
Mme. Leslie Arnott (October 3).....Tiverton, England  
Mme. Leslie Arnott (October 5).....Exeter, England  
Mme. Leslie Arnott (October 6).....Torquay, England  
Mme. Leslie Arnott (October 12).....Ripon, England  
Mme. Leslie Arnott (October 13).....Glasgow, Scotland

Lydia.....Margaret Ruthven Lang  
George Beckett (October 1).....Weston-Super-Mare, England

George Beckett (October 3).....Tiverton, England  
George Beckett (October 5).....Exeter, England  
George Beckett (October 6).....Torquay, England  
George Beckett (October 12).....Ripon, England  
George Beckett (October 13).....Glasgow, Scotland

In May My Dream.....Osgood  
Mrs. Helen Trust (October 1).....Colchester, England  
Mrs. Helen Trust (October 2).....Kettering, England  
Mrs. Helen Trust (October 3).....Dartford, England  
Mrs. Helen Trust (October 4).....Eastbourne, England  
Mrs. Helen Trust (October 5).....Croydon, England  
Mrs. Helen Trust (October 6).....Crystal Palace, England  
Mrs. Helen Trust (October 8).....Tunbridge Wells, England  
Mrs. Helen Trust (October 9).....Winchester, England  
Mrs. Helen Trust (October 10).....Taunton, England  
Mrs. Helen Trust (October 11).....Bridgewater, England  
Mrs. Helen Trust (October 12).....Exeter, England  
Mrs. Helen Trust (October 13).....Torquay, England

Old English Songs.....Parker  
Danny Deever.....Damrosch  
Sir Giles.....Willeby  
David Bispham (October 23).....Pittsburg, Pa  
David Bispham (October 25).....Brooklyn, N. Y.

Day in Venice.....Nevin  
Waldorf-Astoria Orchestra (October 21).....  
Waldorf-Astoria Hotel, New York

Tears, Idle Tears.....Sir Arthur Sullivan  
O, Swallow, Swallow.....Sir Arthur Sullivan  
Louise Byoden (October 20).....Phoenix Literary Club

## Strauss in a Railroad Accident.

HERR EDUARD STRAUSS and his Vienna Orchestra are meeting with a continuous round of ovations throughout Canada. For the first time in his career Herr Strauss was a participant in a railway accident on the way to Ottawa, his train colliding with another and arriving two hours late, but just in time to reach the concert hall, don his dress suit and conduct. The large audience had been made aware of the accident, and greeted the famous conductor most enthusiastically. During the intermission he was requested to visit the box occupied by His Excellency the Governor-General and Lady Minto, who congratulated him heartily upon his artistic and inimitable conducting and the excellence of his orchestra.

## Evan Williams.

EVAN WILLIAMS, tenor, and Gwilym Miles, baritone, will give a joint recital at Mendelssohn Hall on Thursday, November 15. The first part of the program will consist of a set of Beethoven songs by Mr. Williams and a number of Hungarian melodies by Mr. Miles. The second part will be composed of old Welsh songs. Mr. Williams and Mr. Miles will also sing a number of duets.

## Dolby Dead.

George Dolby, who was Charles Dickens' secretary and manager during the last reading tour in the United States, died recently in the alcoholic ward of a London hospital. Drink had made him a tramp, and he had been turned out of his last lodgings on account of his dirty habits. He wrote a book of reminiscences of Dickens with the title "The Chief as I Knew Him." His sister was the once famous English contralto Madame Sainton-Dolby.

## Women's String Orchestra Society.

This organization is out with a tasteful booklet setting forth the aims of the society for this their fifth season, announcement of dates of concerts, with soloists, &c., and also stating that some important and little known Bach works will be sung; also the following novelties: Serenade, op. 2, by Mieczlaw Karlowicz, and Serenade, op. 25, by Arthur Foote.

## Mrs. Scherhey Sings at Arion.

This charming young contralto sang last Saturday evening at the Arion Society the following songs: "An die Musik," by Schubert, and "Evening Song," by Ries; later Pinsuti's "The Raft." She made a great success by reason of her fine voice, full of sympathy, and her handsome presence.

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## Old Boston Music Hall.

**H**AD a record been taken of the sound effects produced within the walls of old Music Hall during the forty-eight years of its existence, a repertory of the world's best music might be recalled. In striking contrast might also be heard the curious cries and exclamations aroused at baby shows, the cackling of poultry, the barking of many dogs and the cheers that go with wrestling and sparring contests. Men unnumbered have held forth in political conventions assembled, "Pointing with pride to the past," and "Viewing the future with alarm," and nominations have been seconded amid rip-roaring applause.

The hall has had its tragedies. It is remembered how one man lost his life while attempting to enter one of the upper windows against the will of the faction in control at the time of the Democratic convention in 1896. The death of one woman is directly traced to overwork at the hospital fair held in 1873, and many have caught severe colds and worse from the draught that ever blew in through the old side doors leading to the corridors.

But Music Hall has had its little comedies, too. For instance, the audience at a concert given many years ago was amused when Saurer, the violinist, in bowing his appreciation of the applause sent up after his excellent performance, fell over backward and was lost to view behind the raised platform on which he had been standing when last seen.

There was some unexpected amusement again when Madame Rudersdorff began singing one piece while the accompanying pianist proceeded with another. Only last season the Saturday evening symphony gathering was moved to smile when the attendant, who had come on to take Mr. Schueker's harp away, picked up some money from the floor and gave it to the nearest first violin—money that everybody but the attendant knew Mr. Adamowski had dropped from his pocket as he reached for his handkerchief. Music Hall has gone the way that all things go that have outlived their usefulness, and is now being ripped and remodelled to meet the demands of the hour. No sentiment is allowed.

In the cause of Music Hall's coming into being may be found an example of the uses of abuses, for at that time Boston people were very much alive to the abuse of the enthusiasm over Jennie Lind, which led to the Fitchburg station concert in October, 1850, that bonnet crushing, woman fainting, man protesting event made possible by the oversold condition of the hall. Musical interest ran high. One man had paid \$650 for a choice of seats at one of her concerts, and others managed to get in for \$5. With a growing interest in orchestral and choral music, it was granted that a new hall was needed.

To Dr. J. Baxter Upham is accredited the honor of having been the one to whom the success of promoting the enterprise was due. The idea was first suggested by him to the Musical Fund Society, an organization which was devoted to giving concerts for the mutual benefit of the members. For some reason, however, the society did not see fit to take hold of the proposition. The idea was warmly received some time later when put before the Harvard Musical Association. It was talked over at a dinner, and inside of sixty days the \$100,000 stock was subscribed for the building. Among the names of prominent shareholders are found those of Charles C. Perkins, who presented the hall with the statue of Beethoven; R. E. Apthorp, J. B. Upham, George Derby and J. S. Dwight. The Hon. C. P. Curtis was the first president of the board of directors.

George Snell was the architect. The plan was that it should be "grand in its proportions, chaste and noble in style." Whatever may now be said as to the degree of success in reaching this mark, it can be surmised that it was something fine in its day from the following enthusiastic description which appeared at the time of the hall's completion, November, 1852:

"It is truly superb, vast and magnificent in design and completely successful in execution, exhibiting genius in the conception and great practical skill in the mechanical details. It is 65 feet in height (15 feet higher than the Metropolitan Hall, New York), its length is 130 feet, its width 78 feet, and it is perfectly harmonious in its proportion. It has two tiers of light galleries on the sides, with room for only three rows of seats, with two galleries on the end more spacious. On the opposite end is a space for a large orchestra and an organ, which is entirely hidden from the audience behind elegant lattice-work.

"The seats are stuffed, with backs and arm rests, and covered with blue and white moreen, each seat being numbered on the top of the back by the insertion of a piece of ivory with a black figure. The interior is brilliantly lighted by a flood of gas from above and around the cornices, and the effect upon the audience is really remarkable. The hall has three very spacious entrances, with wide corridors around it, with side doors at short distances from each other, so that it could be emptied of 2,500 people in three minutes. It is beautifully frescoed, with panel work in gilt frames. The ceiling is superb and the ventilation perfect."

Before Music Hall's day there were, of course, other halls, the Odeon, Melodeon, Meonian, Boylston, Tremont Temple (two or three generations of temples ago), Old Boston Theatre and the illustrious Faneuil Hall.

Associated with these several halls is a story of progress in musical work which may be said to have begun early in the century. At the time of the beginning Boston was what John S. Dwight called a "musical wilderness." What singing there was in any volume arose from church choirs and old-time singing schools, which were nourished by prosaic Puritan psalm tunes. The Philo-Harmonic Orchestra appeared as one of the first organizations of its kind. The concerts were few and irregular, however. As for pianos about town, Mr. Dwight says there could not have been over fifty, if that many, in the entire population of 6,000 families in Boston at that time.

Gottlieb Graupner was Boston's first teacher of any account. He was very well liked, and he appears to have gone along on the principle of spreading music about him, that those who heard might do likewise.

In 1815 the Handel and Haydn Society came into being. It was practically organized from the Park street choir. When three years old the society gave "The Messiah," with a chorus of 100, of which ten were women. The orchestra included twelve pieces. In the next few years the Philo-Harmonic, Musical Institute of Boston, Boston Academy of Music, Brigade Band, Philharmonic, Musical Fund and Harvard Musical societies were formed. Harvard had also its Pierian Sodality.

There were many chamber concerts in those days, and not a few in halls. Beethoven's Fifth Symphony was first given in Boston in 1840. A decline in interest for the higher class of music seems to have set in shortly after that, Moore's melodies and old Scotch and English ballads having the popular preference among the societies. The classic music was again uppermost, however, and the various organizations presented programs of Beethoven, Mozart, Haydn and Mendelssohn. To George J. Webb is accredited

much influence for the return to the higher class of music. In 1847 a troupe of Italian opera singers made their appearance, presenting, among other pieces, Verdi's "Ernani." Among the members of this troupe were Signora Todesco, Signors Perelli, Vita, Mme. Rainieri, Severi, F. Badiali, Mme. Truffi, Benedetti, Beneventono, Rosi, the Labordes, Dubreul and Salvi.

The Germania Orchestra, by its visit in 1850, exerted a strong influence upon the local societies, and the next year the Mendelssohn Quintet was organized of the following musicians: Aug. Fries, first violin; Rziha, second violin; Lehman and Thomas Ryan, violas; Wulf Fries, 'cello. There were many other organizations of greater or smaller sort, and by 1852 Boston was glad enough to have its new hall.

The announcement of the musical festival with which the hall would be opened was accompanied by the statement that the proceeds of the concert would be devoted to furnishing the hall with a suitable organ, which was, eventually, the great organ, pitilessly known since as "Jumbo." The Handel and Haydn, Musical Education, Musical Fund, Germania Serenade Band and the German Liedertafel societies contributed to the festival. Mme. Marietta Alboni, Sig. Sangiovanni, Sig. Rovero and Sig. Arditi were the chief artists of the occasion.

The Musical Fund Society gave "Zauberflote" overture, by Mozart; Weber's overture to "Oberon," and Beethoven's Andante from the Fifth Symphony.

The Handel and Haydn Society gave the "Hallelujah Chorus" from "The Mount of Olives," and, united with the Musical Education Society, gave the "Hallelujah Chorus" from "The Messiah" and "The Heavens Are Telling," from "The Creation."

The Germania Serenade Band gave "Gruss an der Vaterland," composed for the orchestra by Wittman.

Madame Alboni rendered two German songs, "Nachtlied," by Lenz, and "Der Jager Abschied," by Mendelssohn; "Canzone," from "La Fille du Regiment"; "Ciacum lo Dice," Donizetti, and Rondo Finale from "Cenerentola," and "Non Piu Mesta," by Rossini, were also on the program. A trio consisting of Madame Alboni, Sig. Sangiovanni and Sig. Rovero gave Rossini's "Ah Quel Calpa" from "Il Barbiere." The conductor of the festival was G. J. Webb; the organist, F. F. Mueller.

The Boston Herald of November 22, 1852, has the following account of the festival concert:

"The new Music Hall was opened on Saturday evening for the first time, to an immense audience, assembled to participate in the great musical festival that had been prepared for the opening night. The hall exceeds the expectations of everyone who has seen it. It is a grand and sumptuous affair. We have had nothing like it in Boston, and it may be long before we shall have another hall of equal extent, magnificence and beauty.

"The festival concert was in every respect a triumphant



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one, and gave unbounded satisfaction to as large and as fashionable an audience as was ever gathered within the walls of a concert room. The choruses by the Handel and Haydn and Musical Education societies were very effective, and the grand "Hallelujah Chorus" swelled through the spacious hall in uninterrupted grandeur. Alboni appeared to the greatest advantage. Her voice filled the hall completely and she gave unmingled satisfaction and delight. Mr. Arthurson and Sangiovanni were apologized for, on the ground of indisposition, and their absence caused some change on the program."

The first concert of the Germania Musical Society was given on the next Saturday evening, for which occasion the following was the program: Mme. Elise Sledenburg, prima soprano, from the Court Theatre of the Grand Duke of Schwerin, "first appearance in America"; Mme. Caroline Brandt, pianist, "first appearance in Boston"; Emanuel Klein, tenor, "from the Academy of Music, Amsterdam," "first appearance in America;" Alfred Jaell, pianist.

The following thirty years leading up to the organization of the Boston Symphony Orchestra in 1882 by H. L. Higginson, is full of most interesting musical events, in which Music Hall played the important part which was expected of it. Large and small societies contributed to the progress, and especially stimulating was the addition to the local artists of many from Germany. Even to those who came but to pass on, the local interest was much influenced. Many, too, went to Germany to study.

Beethoven's Ninth Symphony, known as "The Choral Symphony," was first given in Boston by the Handel and Haydn Society and the Germania Orchestra in 1853. The following year the former organization secured the services of Carl Zerrahn as conductor. He held that position for forty-one consecutive years, no doubt the longest period of service of the kind recorded by any musical conductor.

The Beethoven Festival, in 1856, at the dedication of Crawford's statue of Beethoven, presented by Mr. Perkins, was a notable event. Three instrumental movements of the Ninth Symphony were given, the soprano scene and aria from "Fidelio," by Mrs. J. H. Long; "Quartet in Canon," by Mrs. Wentworth, Mrs. Howard, Messrs. Low and Wetherbee; violin concerto, August Fries, and the "Hallelujah Chorus" from "The Mount of Olives." The donator played the piano part in "The Praise of Harmony." In May, 1857, the Handel and Haydn Society held a three days' festival after the manner of those given in Birmingham, England. In the early sixties the Mendelssohn Quintet Club was formed. At that time, Mr. Dwight observes, such music as "Mrs. McDonald, with Variations," had fallen into disuse. In 1861, at the outbreak of the Rebellion, a patriotic concert was given in which Dellinger's "Te Deum" and "The Hymn of Praise" were rendered. The jubilee concert of January 1, 1863, was a remarkable occasion. The proclamation of General Saxton to the freedmen of South Carolina was read by J. Quincy, Jr.; R. W. Emerson read a poem, and Dr. Holmes' "Army Hymn" was sung by Mr. Kreissman. The Philharmonic Orchestra, led by Mr. Zerrahn, with a chorus in charge of Mr. Lang, gave the overture from "Egmont," and solo and chorus from "The Hymn of Praise." The chorus from Mendelssohn's "Elijah," the "Hallelujah Chorus" from "The Messiah," and the overture from "William Tell" were also given.

The dedication of the great organ, November 2, 1863, with an ode by Charlotte Cushman, was a memorable event in Music Hall history. Selections from Bach, Handel, Palestrina, Mendelssohn, Lefebvre and Wely were given by the well-known organists J. K. Paine, G. W. Morgan, B. J. Lang, S. P. Tuckerman, Eugene Thayer and J. H. Wilcox. Madame Frohock is the only woman who performed in public upon the great organ. Madame Frohock is now a resident of Malden. At the time of its construction the Music Hall organ was regarded as one of the largest in the world. It had four manuals and pedals, with a command of eighty-nine registers, 5,474 pipes and 332 foot stops. A hall has been provided for it at Methuen, where its voice may be heard after its long rest since its removal in 1883 at the quarters hard by the graveyard adjoining the New England Conservatory of Music.

In 1865-66 the Guilmette troupe, composed of local talent, presented quite a number of operas in Music Hall, among them being "Don Pasquale," "Lucia de Lammermoor" and Mendelssohn's "Son and Stranger." At one time and another many propositions were suggested to make the hall more adaptable for presenting opera and drama, but none were ever found acceptable. The removal

of the large organ was intended to give more room on the platform, and also increase the seating capacity of the auditorium, but the latter was decreased more by a changing in the system of seats than the additional room increased.

There was a great chorus by the children of the Boston public schools at the close of the war, conducted by Julius Eichberg, who at that time had charge of the school singing. It was an inspiring event, especially so to an ex-Confederate soldier, who arose from his seat behind the great clock and made a short speech that was well applauded. Mr. Eichberg's hymn, "To Thee, My Country," was given.

In May, 1865, a week's festival was held, with a chorus of from 500 to 700 voices and about 100 instruments. Among the pieces given were Nicolai's "Festival Overture," with chorus; Mendelssohn's "Hymn of Praise," and "The Creation," "Israel in Egypt" and "Elijah," and Schubert's Symphony in C. Among those who took part were Madame Parepa-Rosa, Miss Houston, Adelaide Phillips, Miss Cary, Mrs. Kempton, Frederici Himmer, Van Zandt, Brainerd, George Simpson, James Whitney, M. W. Whitney, J. F. Winch, J. F. Rudolphsen, Alide Topp and Carl Rosa.

In 1866 the Harvard Musical Association began a series of concerts that continued along until 1881. Some were given in the Boston Museum. In 1868 concerts were begun by the old Oratorio Society and the Orpheus Musical Society, and two years later the coming of Theodore Thomas and his excellent company "sharpened the musical perception" by his delightful program.

In 1871 the Apollo Club organized, and in 1873 the Boylston Club. In 1874 grand memorial services to the City of Boston were held. The Passion Music by Bach was given, under Mr. Lang's direction. In 1877 the Cecelia Club came into existence. In 1885 the first presentation of "Damnation of Faust" occurred in Music Hall. Another notable musical event about this time was the concert given by the Commandery of Massachusetts, Loyal Legion, to Gen. Charles Devens. In the same year the promenade concerts began. In them, in the language of a contemporaneous musical journal, "Meyerbeer and Suppé quietly succeeded Brahms and Dvorák." The presentation of "Robin Hood" by the Bostonians September 20, 1890, under the management of Tom Carl, W. H. Macdonald and H. C. Barnabee, was one of the prominent events of a period so near the present that it seems hardly to have become history. In the cast were Edwin Hoff, Mr. Barnabee, Mr. Macdonald, Eugene Cowles, George Frothingham, Peter Lang, Jessie Bartlett Davis, Greas Reals, Josephine Bartlett and Marie Stone. The following year Wagner's "Parsifal" was given, a number of the singers coming from Bayreuth.

Among the many musical artists of prominence who appeared before Boston audiences, most, if not all, at the Music Hall, are recalled Ole Bull, Paul Julien, Rubinstein, Hans von Bülow, the only Patti, and the "Queenly" Tietjens, Krebs, Camilla Urso, Teresa Carreño, Mario, Grisi, Nilsson, Mme. Tietjens, Edith Wynn, Mme. Patey, Cummings, Santley, Miss Thornby, Miss Kellogg, Miss Juch, Wilhelmj, Thalberg, Mrs. Eliot, Mrs. J. H. Long, Mrs. Mozart, Mrs. Hill, Miss Twitchell, C. R. Adams, Leach, Dr. Guilmette, Mesdames Alboni, La Grange, Johannsen, Fermes, Mme. Bertucca Mardzek, Vestvali, Salvini, Morelli, Clara Doria, P. H. Powers, J. Trenkle, Hugo Leonard, Heller, Ernst Perabo, Anna Mehlig and Mme. Arabella Stoddard.

The Boston Symphony Orchestra in the eighteen years that it has been in existence has, indeed, reached an enviable position of excellence, with many asserting that it is the very best in the world. Among those who say so is Carl Zerrahn, and it is a pleasant and significant compliment, coming from one who has been so long a conductor and a close student of the chief orchestras of the world.

Georg Henschel was the first conductor of the Symphony Orchestra, holding that position three years. William Gericke, who has been its leader the past two years, followed Mr. Henschel for five years. Arthur Nikisch and Emil Paur filled the intervening period for three and five years respectively.

The first program given by the Symphony Orchestra, in 1882, consisted of Brahms' "Tragic" overture; Grieg's Concerto for piano in A minor; Beethoven's Symphony in C, op. 21; piano solos by W. H. Sherwood; "Warum," Schumann, and Scherzo in C sharp minor, Chopin.

Among the eminent soloists who have appeared before Symphony audiences may be mentioned Mmes. Materna,

Annie Louise Cary, Sembrich, Melba and Ternina; Ben Davies, the great tenor; Paderewski, Vladimir de Pachmann, Henri Marteau, Ysaye, César Thomson, Emil Sauret, Camilla Urso, Joseffy, Campanari, the cellist, and Dohnányi.

\* \* \*

With the early history of Music Hall are prominently associated Theodore Parker and Wendell Phillips. The former preached the first Sunday the hall was open to the Twenty-eighth Congregational Society, having moved there from the Melodeon Hall, where he previously held forth. With the account of the opening concert given in the hall the preceding evening appeared on the succeeding Monday morning in the *Herald* a brief abstract of Mr. Parker's sermon, as follows:

"Yesterday afternoon the Rev. Theodore Parker preached his first sermon in the hall. Every seat on the floor, in the galleries and the orchestra was occupied.

"Mr. Parker preached from the text, 'I know in whom I have believed.' He said that, as this was the first morning of their assembling in that place for worship, it was highly proper that the services for the day should be made in reference to that fact. He had, therefore, selected as the appropriate topic for his discourse 'The Position and Duty of a Minister in These Times.'

"Mr. Parker passed in review the three great historical forms of religion—the heathen and the Jewish form, the office of whose priests it was to appease the wrath of a finite God by sacrifices; the form of the Roman Church, whose priests undertook to reconcile an offended finite God to offending men by virtue of the one great sacrificial offering of Christ's death, and to impart salvation to their communicants by sacraments, &c.; and the Protestant form, whose priests communicate and display a miraculous revelation of the will of God, whose chief function it is to explain the Scriptures—for belief in them is salvation through faith.

"These forms were insufficient, for they were based upon an insufficient idea of God and the wants of mankind. The true function of a minister, Mr. Parker contended, was to teach and promote religion among mankind—the religion of human nature. The idea he developed at great length, but we have no room to follow him in his elaborate statements. Mr. Parker will preach at Music Hall on Thanksgiving forenoon. The society under his charge have engaged it for a regular place of worship."

\* \* \*

Wendell Phillips sought Music Hall as a place where he might speak in the cause of anti-slavery more freely, he said, than in any of the churches, which were then almost universally hostile to his stand. On his first appearance there, however, he was in a fair way to be mobbed. Then Acting Mayor Clapp is reputed to have been in sympathy with him, and was personally present at the meeting, when, to his knowledge, the special guard of sixty was on hand at the hall to prevent any trouble, escorting Phillips home as a body guard against the mob.

The shareholders of the Music Hall Association were reluctant to a degree both to Parker and Phillips appearing on their property because of the general unpopularity of the latter—the one for his extreme religious views, the other for his political stand. The shareholders felt that

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the hall would be boycotted by a considerable element. The two persecuted men, however, had their following in the association, and they were at least tolerated.

Many other eminent men have spoken in Music Hall—Wilson, Sumner, William Lloyd Garrison and the Irish patriots, Thomas Meagher and Parnell. Bryan, it will be remembered, addressed the Democratic State convention in 1896, the time the hall was captured by the silver faction.

In 1860 the hall was well started upon its versatile career. Shortly before Theodore Parker's death the Parker Fraternity lectures began, continuing there for many years. Mrs. Scott Siddons presented "A Midsummer Night's Dream" there, the music for which was given by an orchestra assembled for the occasion. It is told of Mrs. Siddons that she has agreed to rehearse with the orchestra a day or two before the event in Bumstead Hall, that place of many rehearsal trials. The musicians were ready at the appointed hour, but no Mrs. Siddons! One of the committee in charge of the affair presented himself at the Parker House, where Mr. and Mrs. Siddons were staying. The former was found alone at the breakfast table. The actress had not arisen. But she made all the haste possible, and the air was soon clearer in Bumstead Hall.

One of the most gorgeously decorated events that has taken place in Music Hall was the Army and Navy Fair in 1864. There was much patriotic music on that occasion, with bugle calls to attract and interest. In March, 1864, a Catholic fair was given on a grand scale, and in 1872 the fair in aid of the Homeopathic Hospital. A notable event was the reception given the United States soldiers, June 16, 1875, on the occasion of the centennial anniversary of Bunker Hill. Many Southern men were present to take part in the celebration.

#### Nordica Was Right.

Madame Nordica refused to sing at the St. Louis music festival two nights ago until the management handed her her pay about \$1,900. Part payment was offered, but Nordica remained firm, and after a delay in the program, the cash was finally collected and the singer appeared.

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### Pacific Coast News.

Riverside, Cal., contributed a good share of the talent and a number of auditors to the concert given in Arlington on the 8th. The Misses Judith and R. Miller, H. Allen, R. Miller, Percy Errington and Keith Kennedy, Miss Winnie Rohrer, Mrs. R. C. Hawes, Miss Ethel Baldwin, Miss Clara Crawford, Miss Bonnie Rockhold, Mrs. Foster, Mrs. Hopkins, Mr. Willis, Miss Hicks and Mr. Hill were among those participating. The accompanists of the evening were Mrs. Turner, Miss Vera Rockhold and Miss Rohrer.

Mrs. Grace Morei Dickman, lately from Europe, sang at vespers in the Unitarian church, Alameda, on the 14th. Raymond Benjamin, of Napa, violinist, assisted Miss Mabel Richardson, of Vallejo, in her recital at Santa Rosa early in the month.

San Francisco has a new music pavilion, erected in Golden Gate Park, which is said by experts to be the finest in the world. It was given to the city by Claus Spreckels. It consists of a main arch and peristyle, with colonnades at each end. The arch is 75 feet high, and the orchestra platform, 45 feet wide, accommodates 100 musicians. Its total cost was \$100,000.

A reception was given Mrs. William Beckman and Mrs. Elizabeth Purnell, at Sacramento, recently. Miss Elizabeth Taylor, Mr. Bauer and Mrs. Hood were the soloists.

The musical program at the lawn fête given by Mrs. Dougherty at San José early in the month was given by Miss Marguerite Kennedy, Professor Bulwer, Miss Debora Faust, Charles Kimic, Prof. Edward Stower, Mrs. David J. Gairaud, the Misses Perdues, Miss Greeninger, A. Serio, Miss Hortense Hammond, Professor and Mrs. Henry Bettman.

Mrs. J. E. Birmingham, contralto, sang at the Loring concert in San Francisco October 18.

Vocal pupils of Percy A. R. Dow gave a recital at the residence of Mrs. Dow, in San Francisco, on the 20th. Those who participated in the program were Miss Marion H. Coyle, Miss Jessie P. Doty, Miss Corinne Gyle,

Andrew V. Wood, Walton C. Webb, Henry B. Monges, Jr., with Miss Julia Levinson and Miss Blanche Hostetter as accompanists.

#### A Strauss Program.

AT the second Strauss popular concert, at the Metropolitan Opera House, Sunday evening, November 11, six of Johann Strauss' compositions will be played, as also the ballet music from Delibes' "Sylvia," the always delightful "Loin du Bal," by Gillet; a potpourri from Bizet's "Carmen"; some excerpts from Rubinstein's "Bal Costume," and a new Waltz Movement by Erik Meyer-Helmund, for string quartet and harp.

#### Louis B. Voigt.

Louise B. Voigt, the soprano, has been engaged for the first concert of the Washington Saengerbund on December 2. She has also been booked by her manager for appearances with the Germania Club, of Brooklyn, November 10; Arion, Brooklyn, 18; Eichenkranz, New York, November 25, and New York Mozart Club, November 29.

#### A Ratcliffe-Caperton Pupil.

Paul Otto Volkmann, a pupil of Mrs. Ratcliffe-Caperton, received the following criticism after a recent concert in Philadelphia from the well-known critic William Armstrong:

The work done during the evening by Paul Otto Volkmann, tenor, and a pupil of Mrs. Ratcliffe-Caperton, was the most finished and satisfactory that I have heard in America as the result of the same length of training—in all, I believe, two years.

#### Carl Martens.

LOS ANGELES, Cal., November 3.—Carl Martens, once famous throughout the United States as musician and orchestra leader, was found dead in his room here to-day. He was a victim of consumption and his death was hastened by dissipation. Martens was educated in the conservatories of Brussels and Leipzig, and was at one time leader of Emma Abbott's orchestra. His divorced wife is living in San Francisco.

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